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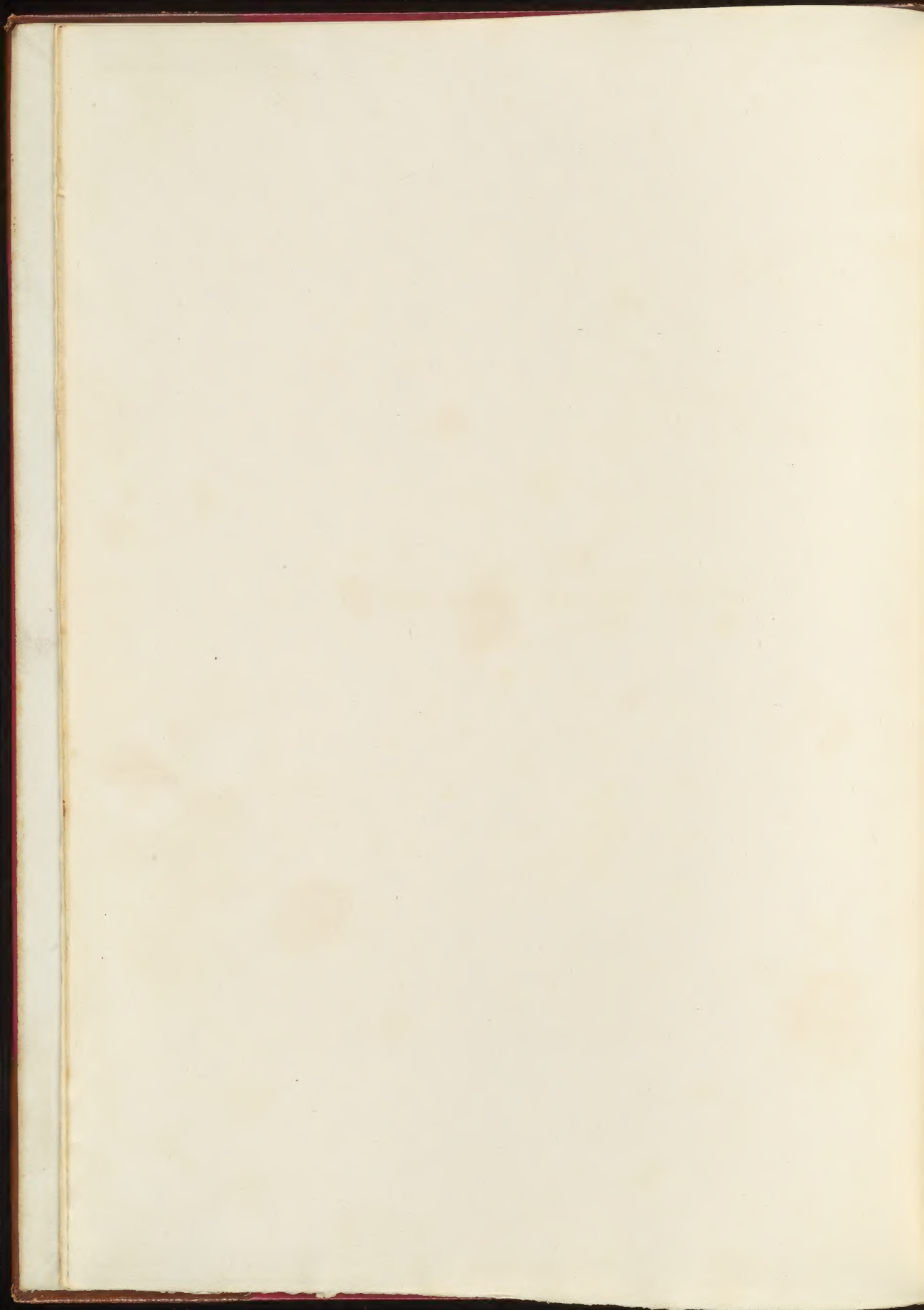
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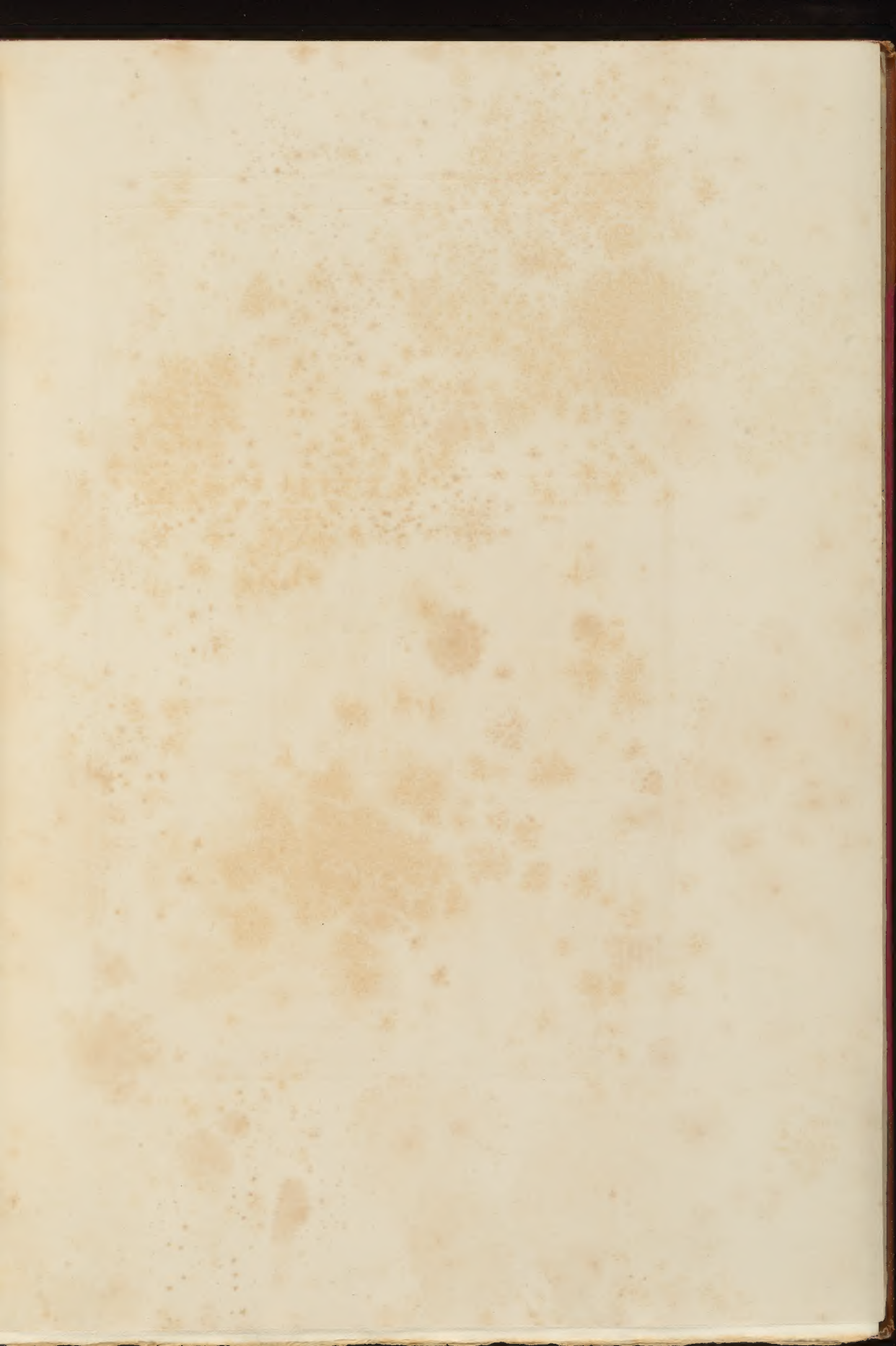






THE
TRINITY COLLEGE APOCALYPSE

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THE
TRINITY COLLEGE
APOCALYPSE

A REPRODUCTION IN FACSIMILE
OF THE MANUSCRIPT R. 16. 2
IN THE LIBRARY OF
TRINITY COLLEGE, CAMBRIDGE

WITH PREFACE AND DESCRIPTION BY
MONTAGUE RHODES JAMES
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THE PRESIDENT and members of the Roxburghe Club desire to record their gratitude to the authorities of Trinity College, Cambridge, for the permission to reproduce this beautiful volume; and to their fellow-members, Dr. W. Aldis Wright, Vice-Master of Trinity College, for his assistance in carrying out the work, and Dr. Montague James, Provost of King's College, for the Introduction which he has written for the work.

October 1909.

CONTENTS

| SKETCH OF THE EVOLUTION OF THE ILLUSTRATED APOCALYPSE— | PAGE |
|--|------|
| The Earliest Period | I |
| Benedict Biscop | 2 |
| Trèves Apocalypse | 2 |
| Valenciennes, Cambrai | 4 |
| The Spanish Group | 4 |
| Bamberg | 4 |
| THE ELEVENTH AND TWELFTH CENTURIES— | |
| St. Savin | 5 |
| <i>Hortus Deliciarum</i> | 5 |
| DIGRESSION— | |
| Greek Apocalypses | 6 |
| Russian „ | 7 |
| THE ELEVENTH AND TWELFTH CENTURIES (<i>continued</i>)— | |
| <i>Liber Floridus</i> —Names of the Elders | 7 |
| Isolated Scenes | 8 |
| Fleury-on-the-Loire | 8 |
| Last Judgment in Twelfth-Century Sculpture | 8 |
| THE THIRTEENTH AND FOLLOWING CENTURIES— | |
| List of Manuscripts | 9 |
| Relation of Text to Pictures | 11 |
| Forms of Text | 12 |
| Illustrations not in Manuscripts | 12 |
| Decline of the Illustrated Apocalypse—Block-Books—Hunterian Manuscript | 12 |
| Albert Dürer | 12 |
| Aberrant Forms—Mr. H. Y. Thompson's Manuscript—Alexander's Com- mentary | 13 |
| The Apocalypse in Italy | 13 |

THE TRINITY COLLEGE MANUSCRIPT—

PAGE

| | |
|--|----|
| Contents—Language | 14 |
| Pictures illustrating St. John's Life—Sources | 14 |
| Pictures illustrating the Apocalypse—Peculiarities | 20 |
| Exposition | 22 |
| Corrections | 23 |
| Text written before Comment | 24 |
| Date | 24 |
| Occurrence of Franciscans and Dominicans in Pictures | 24 |
| Possible Owner of the Book | 25 |
| Place of Production | 25 |
| St. Albans and its Illustrated Books | 25 |
| Other Possibilities | 25 |
| Recapitulation | 26 |
| Description of the Trinity College Manuscript | 27 |

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 1812. 26. THOMAS PONTON, ESQ. 25.
 1812. 27. PEREGRINE TOWNELEY, ESQ. 32.
 1812. 28. EDWARD VERNON UTTERSON, ESQ. 27, 51.
 1812. 29. ROGER WILBRAHAM, ESQ. 17.
 1812. 30. REV. JAMES WILLIAM DODD. 11.
 1812. 31. EDWARD LITTLEDALE, ESQ. 20.
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The figures after each name refer to the Catalogue of Books presented by the several Members of the Club.

1822. 31. GEORGE WATSON TAYLOR, ESQ. 44.
 1822. 33. JOHN ARTHUR LLOYD, ESQ. 30.
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 1823. 37. THE AUTHOR OF VARELLEY.
 1827. SIR WALTER SCOTT, BART. 45.
 1827. 38. HON. AND REV. GEORGE NEVILLE GRENVILLE. 47.
 1846. DEAN OF WINDSOR.
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 1839. EARL OF POWIS.
 1830. 40. JOHN FREDERICK, EARL OF CAWDOR. 48.
 1831. 41. REV. EDWARD CRAVEN HAWTREY, D.D. 49.
 1855. PROVOST OF ETON.
 1834. 42. SIR STEPHEN RICHARD GLYNNE, BART. 54.
 1834. 43. BENJAMIN BARNARD, ESQ. 53.
 1834. 44. VENERABLE ARCHDEACON BUTLER, D.D.
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1835. PRESIDENT.

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1839. EARL OF POWIS.

1835. 45. WALTER FRANCIS, DUKE OF BUCLEUCH AND QUEENSBERRY. 71, 90.
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 1839. 54. REV. BULKELEY HANDINEL, D.D. 63.
 1839. 55. WILLIAM HENRY MILLER, ESQ.
 1839. 56. EVELYN PHILIP SHIRLEY, ESQ. 66.
 1840. 57. EDWARD JAMES HERBERT, VISCOUNT OLIVE.
 1848. EARL OF POWIS. 73, 115.
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 1847. SIR DAVID DUNDAS, KNT.
 1842. 59. JOHN EARL BROWNLOW.
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 1851. LORD RUTHERFURD.
 1846. 65. HON. ROBERT CURZON, JUN. 87.
 1849. 66. GEORGE TOMLINE, ESQ. 68.
 1846. 67. WILLIAM STIRLING, ESQ.
 1855. SIR WILLIAM STIRLING MAXWELL, BART.
 1847. 68. FRANCIS HENRY DICKINSON, ESQ.

1843. PRESIDENT.

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 1849. 71. REV. JOHN STUART HIPPIESLEY HORNER.
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1872. EARL OF DUFFERIN.
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89. THOMAS GAISFORD, ESQ.
1861. 90. JOHN FREDERICK VAUGHAN, EARL CAWDOR.
1863. 91. GRANVILLE LEVESON GOWER, ESQ.
92. HENRY HUCKS GIBBS, ESQ. 85.
1896. LORD ALDENHAM. 139.
1864. 93. RICHARD MONCKTON, LORD HOUGHTON.
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1865. 101. HENRY HUTH, ESQ.
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1867. 103. FREDERICK, EARL DEATHCHAMP. 93.
104. KIRKMAN DANIEL HODGSON, ESQ.
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1872. 109. SCHOMBERG HENRY, MARQUIS OF LOTHIAN. 97, 100.
1875. 110. JOHN ALEXANDER, MARQUIS OF BATH. 108.
111. JOHN DUKE, LORD COLERIDGE.
112. VICTOR WILLIAM BATES VAN DE WEYER, ESQ. 123.
113. HENRY ARTHUR BRIGHT, ESQ. 104.
114. ALBAN GEORGE HENRY GIBBS, ESQ. 112.
1907. LORD ALDENHAM. 151.
1876. 115. REV. WILLIAM HEFORTH THOMPSON, D.D.
1877. 116. JOHN LUDOVIC LINDSAY, LORD LINDSAY.
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120. JOHN MALCOLM, ESQ. 114.
121. WILLIAM ALDIS WRIGHT, ESQ. 152.
122. SIR WILLIAM REYNELL ANSON, BART.
1881. WARDEN OF ALL SOULS COLLEGE, OXFORD. 135.
1880. 123. FREDERIC OUVRY, ESQ. 107.
1883. 124. JOHN EDWARD TAYLOR LOVEDAY, ESQ. 121.
125. ALFRED HENRY HUTH, ESQ. 118.
126. CHARLES BUTLER, ESQ. 116, 128.

1884. PRESIDENT

EDWARD JAMES, EARL OF POWIS. 73, 115,

1884. 127. HIS EXCELLENCY HON. JAMES RUSSELL LOWELL.
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1885. EARL OF IDDESLEIGH. 117.
131. SAMUEL CHRISTIE-MILLER, ESQ. 136.
1886. 132. S.A.R. LE DUC D'AUMALE. 125.
133. WILL. HEN. WALT., DUKE OF BUCCLEUCH AND QUEENSBERRY, K.T. 143.
134. EDWARD HUGESSEN, LORD BRABOURNE.
1887. 135. ROBERT OFFLEY ASHBURTON, LORD HOUGHTON.
1895. EARL OF CREWE.

136. FRANCIS THOMAS DE GREY, EARL COWPER, K.G. 131.
137. WILLIAM AMHURST TYSSEN-AMHERST, ESQ.
1892. LORD AMHERST OF HACKNEY. 148
1889. 138. EDWARD HENRY, EARL OF DERBY, K.G.
139. RICHARD COPELEY CHRISTIE, ESQ. 130.
140. CHARLES ISAAC ELTON, ESQ., Q.C.
141. JOHN EVANS, ESQ.
1892. SIR JOHN EVANS, K.C.B., F.S.A. 132.

1891. PRESIDENT.

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1896. LORD MALCOLM OF POLTALLOCH. 114.
1894. 152. SIR AUGUSTUS WOLLASTON FRANKS, K.C.B.
153. JOHN MURRAY, ESQ. 149.
1896. 154. WAKEFIELD CHRISTIE-MILLER, ESQ.
155. COLONEL J. SCOTT, C.B.
1907. 156. THE EARL OF PEMBROKE AND MONTGOMERY. 153.
157. CHARLES BRINSLEY MARLAY, ESQ. 142.
158. THE MARQUESS OF BATH. 141.
1898. 159. EARL BEAUCHAMP.
160. HENRY YATES THOMPSON, ESQ. 137.
161. COLONEL THOMAS BROOKE.
1899. SIR THOMAS BROOKE, BART. 133.
1900. 162. EARL OF ELESHERE.
163. LORD WINDSOR.
1905. EARL OF PLYMOUTH.
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165. EARL OF CARYSPORT, K.P. 150.
166. EARL CAWDOR.
1902. 167. RIGHT HON. MOUNTSTUART E. GRANT DUFF, G.C.S.J. 147.
1903. 168. EARL BROWNLOW.

1903. PRESIDENT.

HENRY HUCKS GIBBS, LORD ALDENHAM. 85, 139.

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THE TRINITY COLLEGE APOCALYPSE

THE manuscript which the Roxburghe Club now lays before its members is certainly one of the finest extant productions of English thirteenth-century art. It is also probably the very finest of the important class to which it belongs, namely, the illustrated manuscripts of the Apocalypse of St. John.

A considerable literature has grown up about these illustrated Apocalypses; it may be pointed out in passing that the Club made an important contribution to that literature by the issue in 1876 of the admirable coloured reproduction of the Bodleian manuscript (Auct. D. 4. 17) contributed by the Rev. H. O. Coxe. It will be only right, in introducing the present publication to the Club, to put the members in possession of the chief conclusions which previous investigators have drawn from the large mass of existing material.

We need not spend time in pointing out the attractions which the Apocalypse holds out to the artist. In his presentation of his message the seer has employed means essentially pictorial; the book cannot be read without calling up to the mind's eye a tremendous panorama of images, and the temptation to translate these into visible form was, we see at once, inevitable. This being granted, let us see what the stages were which led up to the producing of the illustrated Apocalypses of the thirteenth and fourteenth centuries.

In a tract published in 1885, Dr. Th. Frimmel¹ points out very well and clearly the general lines of the history, and I follow him in the main.

The first piece of imagery which is definitely derived from the Apocalypse is the Alpha and Omega. This appears on gems, coins, sarcophagi, glasses, etc., at a very early date, most frequently perhaps in combination with the monogram of Christ. Instances of this may occur as early as the second century. Next comes the representation of the Lamb, familiar in the mosaics of some of the Roman churches. The comparison of our Lord to a lamb occurs, it is true, in the Gospel of St. John as well as in the Apocalypse; but when we see the Lamb in the mosaics standing upon a hill, we are clearly justified in deriving the image from the Apocalyptic vision of the Lamb standing on Mount Zion.

Representations of the Evangelists under the forms of the four beasts are to be found in mosaics as early as the year 400 (at Sta. Pudenziana, Rome), and are to be reckoned among the commonplaces of Christian art. That they are derived immediately from the Apocalypse and not from the Vision of Ezekiel (though this was in the mind of the Apocalypstist) is evident from the fact that Ezekiel's cherubs have each of them the *four* heads of the man, lion, calf, and eagle, while in the Apocalypse each of the beasts has the single form.

The first occurrence of a *scene* taken from the Apocalypse is probably that which is wrought in many early mosaics, on façades and tribunes of churches, namely, the adoration of God by the twenty-four elders. This was to be seen in many churches; I may cite the ancient façade of the Constantinian basilica of St. Peter and the interiors of S. Paolo fuori le Mura and SS. Cosma e Damiano.²

¹ *Die Apokalypse in den Bilderhandschriften des Mittelalters.* Vienna.

² In the *Diotycheum* of Prudentius (348—410 A.D.) a quatrain is given appropriate to be inscribed upon a picture of this scene.

THE TRINITY COLLEGE APOCALYPSE

More important to us than these isolated symbols or scenes is the appearance of a cycle of scenes illustrating the book as a whole. We hear of such representations as having existed in mosaic in the church of S. Giovanni at Ravenna.

One of the earliest records comes from our own country. In his Lives of the Abbots of Wearmouth and Jarrow, Bede tells how Benedict Biscop brought back from one of his journeys to Rome pictures of the Virgin and the twelve Apostles to adorn the "middle *testudo*," probably the tribune, of his church of St. Peter; scenes from the Gospel history to be placed on the south wall, and "images of the visions of the Apocalypse of blessed John the Apostle" for the north wall. It seems probable to me that these pictures must be conceived of as paintings on boards, ready executed, not (as Dr. Frimmel thinks) illustrated manuscripts from which paintings were to be made. But, whatever its vehicle, there is evidence here of the existence of a cycle of illustrations of the Apocalypse at Rome in the seventh century. The following century offers us an actual specimen of such a cycle.

In the Public Library at Trèves is an Apocalypse (Cod. 31) attributed to the second half of the eighth century. It is a quarto of 74 leaves, with text and pictures on alternate pages. The text is simply that of the Apocalypse written in a large half-uncial, inclining to cursive. A hand of the twelfth century has re-written large portions of the text, with the object of bringing it into conformity with the Vulgate; but it seemed to myself probable that much of the original text (which may be critically valuable) might be recovered. The drawings, which are full-page compositions, rather rude in execution and simple in colouring, number 75; but the last one in the book is either wholly or mainly by a later hand. At present it will be enough to say that the pictures contain indications of having been copied by a northern hand from an archetype which was probably Italian, and as old as the sixth century.

The following is the list of subjects in the Trèves manuscript :

1. John and an angel.
2. John and the Seven Churches.
3. Christ coming with clouds.
4. The vision of Christ among the candlesticks.
5. John bidden to write to the Churches.
6. The letter to Ephesus : Tree of Life and Paradise.
7. To Smyrna : People imprisoned by the Devil.
8. To Pergamos : A temple, (?) Satan's seat.
9. To Thyatira : Jezebel cast into a bed.
10. To Sardis : Armed men. "I come as a thief" (?)
11. To Philadelphia : A church. ("A pillar in the temple of my God.")
- 12, 13. May both illustrate the letter to Laodicea, but the treatment is not clear.
In 12, three men are seen among plants ; this *may* refer to Sardis. ("They shall walk with Me in white.")
- In 13, Christ touches a door with a rod ("Behold I stand at the door and knock"), and below are a tree and a fire.
14. The door opened in heaven, and the Vision of Chapter IV, with the Elders.
15. The same, without the Elders, but showing the Beasts and the Seven Lamps.
16. The sealed book.
17. The Lamb takes the book.
18. The Lamb adored.
19. The first four seals. The four riders.
20. The souls under the altar.
21. Angels holding the winds (busts with winged heads proceeding out of cups).
22. Israel sealed.

23. The great multitude.
24. The trumpets given: The angel and censer.
25. First and second trumpets.
26. Third and fourth trumpets.
27. Fifth trumpet: Locusts emerge. They are represented as insects.
28. The locusts: with human heads.
29. The angels in Euphrates.
30. The horses (ix. 17).
31. The great angel.
32. John takes the book.
33. Measuring the temple.
34. The witnesses. The beast (pig-like, with lion's feet) emerges.
35. The witnesses ascend. The earthquake.
36. The temple in heaven.
37. The dragon (winged and crested snake, with six small heads on its neck below the principal one). The woman and child.
38. The dragon cast down.
39. The dragon casts out water, absorbed by the earth (a female bust). Flight of the woman.
40. The dragon and second beast.
41. The beast adored.
42. The beast in the temple, and false prophet (third beast). Fire falls (xiii. 13).
43. The Lamb on Mount Zion.
44. The angel with the Gospel (xiv. 6).
45. The fall of Babylon proclaimed (xiv. 8).
46. John writes (xiv. 13).
47. The harvest of the earth: men's heads are reaped off.
48. The angels with vials. The sea of glass.
49. The first and second vials.
50. The third and fourth.
51. The fifth and sixth.
52. The seventh vial.
- 53, 54. The woman on the beast.
55. The woman on the waters.
- 56, 57. Babylon, with devils in it. Men leave it.
58. The lament over Babylon.
- 59, 60. The fall of Babylon: the millstone. Men lamenting.
61. God adored.
62. Christ on the white horse.
63. The birds summoned. The fight.
64. The defeat. The beast, etc., thrown into the pit.
65. The first judgment.
66. Fire falls on the wicked host.
67. The general judgment and resurrection.
68. John bidden to write (xxi. 5).
69. He sees the New Jerusalem.
70. The angel with the measuring-reed.
71. The tree of life.
72. An angel flying down. Three men on *l*, a church on *r*.
73. The city. An angel. John writing.
74. The river of life.
- (75. Later. Church, angels, and John.)

A leading feature in this series is the attempt to represent the contents of the letters to the Seven Churches. Another is the repetition of very similar pictures. There is a reason for both in the arrangement of the book. One page of text precedes each picture; and where (as in Chapters XVII, XVIII) the subject of the text does not materially change in the course of a long passage, the illustrations of it cannot vary much.

Nearest in date to the Apocalypse of Trèves is apparently that in the Town Library at Valenciennes (Manuscript 99 [92], assigned to the ninth century). Of this few particulars are known to me. It has thirty-nine pictures, roughly executed, which, the cataloguer adds, are possibly by a Spanish hand. The text, written *after* the pictures were drawn, is signed by "Otolus presbyter," and may be by a Frenchman. At the end is a document of the ninth century relating the transference of some relics of the Passion to Oviedo.

Another, perhaps more nearly resembling the Trèves manuscript, is the manuscript No. 364 in the Town Library at Cambrai, of the ninth century. This I have seen, but have few notes of it.

To the ninth century also is assigned the *Codex Aureus* of St. Emmeram, at Munich, which furnishes a fine full-page picture of the Adoration of the Lamb by the Elders.

We must digress for a moment (since our survey is based on a chronological order) to notice another wholly separate and independent family of illustrated Apocalypses which took its rise apparently in the eighth century, in Spain, in connexion with the Commentary of Beatus of Libana (785) on the book. There may be about twenty illustrated manuscripts of this Commentary (they usually contain also the Commentary of Jerome upon Daniel, likewise illustrated), which range in date from the eighth to the twelfth century. Three, at least, are in England. One, in the collection of Mr. H. Y. Thompson, may be the earliest of all; its date seems to be 874. Others are in the British Museum (Add. 11695), and in the Rylands Library at Manchester. The pictures (numbering about seventy-five) in these Beatus manuscripts are distributed throughout the text, and vary in size and shape. They do not appear to have influenced in any way the later manuscripts which are the main subject of our study.

Returning to the main stream of the European art-tradition, we have a good representative of the illustrated Apocalypse of the eleventh century in a manuscript at Bamberg (A. ii. 42), belonging to an early date in that century. In this there are fifty pictures illustrating the text.

These fifty pictures (as described by Dr. Frimmel) illustrate the following episodes:

1. The angel gives the book of the Apocalypse to John.
2. The vision of the Lord among the candlesticks.
3. John writes.
- 4-6. John writing letters to the seven churches.
7. The vision of God and the Elders.
8. The Elders adoring.
9. The Lamb.
- 10-13. The four riders.
14. The souls under the altar.
15. The angels holding the winds (winged heads).
16. The multitude adore the Lamb.
17. The trumpets given. The angel and the censer.
- 18-21. The first four trumpets.
22. The eagle crying *Woe!*
23. The locusts come forth.
24. The angels in Euphrates and the horsemen.
25. The great angel of Chapter X.
26. He gives John the little book.
27. The two witnesses. The dragon adored.

28. The seventh trumpet. The Elders adore.
29. The woman with the child.
30. The dragon cast out by Michael.
31. The dragon vomits water.
32. The beast comes out of the sea.
33. The false prophet.
34. The Lamb on Mount Sion.
35. The angels flying through heaven (xiv. 6).
36. The harvest and vintage of the earth.
37. The angels with vials. The sea of glass.
38. The first three vials.
39. The three following vials.
40. The seventh vial.
41. The woman on the beast.
42. The fall of Babylon.
43. The millstone thrown into the sea.
44. The Elders adore God.
45. Christ on the white horse. The birds eat the slain.
46. The dragon, etc., overcome and cast into the pit.
47. The dragon, etc., loosed, and bound again.
48. The Last Judgment. The Cross, on Christ's right. Angels with trumpets.
Scrolls: *Venite benedicti. Ite maledicti.*
49. The New Jerusalem.
50. The River of Life.

Here we note that no stress is laid on the episode of the two witnesses. The sixth seal is wholly omitted. The representation of the Last Judgment has some important features not derived from the Apocalypse.

Not many monuments remain—or, at least, not many have come to my knowledge—to attest the persistence of the tradition during the rest of the eleventh and the twelfth centuries. Some paintings in the vestibule of the great church of St. Savin near Poitiers (late eleventh or early twelfth century), a few sculptured tympana and capitals, some pictures in the *Hortus Deliciarum* of Herrade of Landsberg, a manuscript of the Commentary of Haymo in the Bodleian, are the principal ones which I am able to cite.

With these must be coupled a literary record: the copy of some verses which, early in the eleventh century, were inscribed upon a series of illustrations of the Apocalypse on the "facies" of the Abbey Church of Fleury on the Loire. They are recorded by Andrew of Fleury in his *Life of Abbot Gauzlin* (†1030), and are printed in Schlosser's *Quellenbuch f. Kunstgesch. d. abendländ. Mittelalters*, p. 184.

The St. Savin paintings figured by Prosper Mérimée (in his *Notice*, 1845) represent:

1. Christ in glory (alone).
2. Angel with trumpet; three angels (in Euphrates) facing him; horsemen riding to *r.* Altar or ark in heavenly sphere above.
3. Angels on horses (*l.*) and on foot (*r.*) fight the dragon.
4. An angel opens a well (the pit). Human-headed horses (locusts) on *r.* trample on men.
5. The temple in heaven, *l.*; an angel bending from it takes the child from the woman (seated, winged). The dragon on *r.*

The pictures which referred to the Apocalypse in the *Hortus Deliciarum*¹ were

¹ Written and painted *circa* 1150; burnt with the rest of the Strassburg Library in 1870. Of the 333 pictures which it contained we have complete or partial reproductions of 228.

few. A series of nine illustrations was devoted to the miracles, cruelties, and overthrow of Antichrist. These bore some relation to the Antichrist pictures in the "first family" of the thirteenth-century Apocalypses, of which more will be said. A further series of fifteen pictures dealt with the Last Judgment, but these again were not derived from the Apocalypse. After them were two pictures of the Scarlet Woman mounted upon the beast, and her fall; and succeeding these, a figure of the woman, clothed with the sun, standing between Antichrist and the dragon.¹ Here one or two leaves were lost, which may have contained further scenes from our book. The last-named picture furnishes a curious clue to the source upon which the artist depended. In it Antichrist is shown as a beast holding a sword, and upon the blade of the sword are inscribed the letters "O AN"—the beginning of an inscription of which no more was written. I cannot doubt that these letters stand for $\delta \alpha\nu(\tau\acute{\iota}\chi\rho\iota\sigma\tau\omicron\varsigma)$, and that we have here a direct copy of a Greek original. This is not the place to elaborate the thesis that Herrade, or whoever else was the artist of the *Hortus*, had recourse to Greek books for her models; but I have collected a good deal of striking evidence which seems to me to amount to a demonstration of that proposition.

Will it be regarded as too considerable a digression if I insert here a few words upon the definitely Greek illustrations of the Apocalypse? They are but imperfectly known to me; I am compelled to have recourse for my knowledge of them to the so-called *Byzantine Guide to Painting* (translated by Durand for Didron, and embodied in his *Iconographie*), and to the immense series of pictures from Russian illustrated Apocalypses published by Busslaieff in 1884. The works of Brockhaus and Bordier have also been referred to.

In the Greek lands it does not appear certain that the Apocalypse circulated in the form of an illustrated book. It was, however, copiously used in wall-paintings in the churches, and the *Guide* gives a description of twenty-four compositions drawn from it. Briefly put, these are as follows:

1. The vision of Christ (i. 9, etc.).
2. The Lamb and the book (iv, v).
3. The first four seals; the riders (vi).
4. The souls under the altar (fifth seal) (vi. 9).
5. The sixth seal; mountains falling (vi. 12).
6. The angels restraining the winds; the 144,000 sealed (vii).
7. The great multitude (vii).
8. The first four trumpets (viii).
9. The fifth trumpet; the locusts (ix).
10. The four angels in Euphrates; the horsemen (ix. 13).
11. The great angel and the book (x).
12. Measuring the temple; the two witnesses (xi).
13. The seventh trumpet; the adoration; the hail (xi. 15).
14. The woman (the Virgin); birth of the child; the dragon pursuing (xii).
15. The beast from the sea, and false prophet (xiii).
16. The Lamb on Sion, and fall of Babylon (xiv).
17. The harvest and vintage of the earth (xiv. 14).
18. The seven vials (xv).
19. The woman on the beast (xvii).
20. Fall of Babylon, and adoration of God (xviii).
21. Christ and His army on white horses; the defeat of the beast (xix).
22. The beast cast into the pit (xx. 1).
23. The great white throne and Last Judgment (xx. 11).
24. The New Jerusalem (xxi, xxii).

¹ There was also a picture of God wiping away the tears from the eyes of the redeemed.

Paintings which more or less closely follow these directions are to be seen in several churches on Athos; that of Xeropotamou is cited as a striking instance.¹ It will be noticed that the series is compressed; as is but natural in designs for wall-painting, where space is a primary consideration.

In Russia there appears, from Busslaieff's work, to be a number of illustrated Apocalypses in book-form. They are of late date, ranging from the sixteenth to the eighteenth, or even nineteenth centuries, and in the majority of examples the execution of the pictures is extremely rough. The number of illustrations to the text approaches that found in the more western manuscripts—sixty to seventy. The tradition followed shows some marked coincidences with the Byzantine *Guide*, but has features which do not occur in that work. Among these I may name three:

1. The representation of "the Bride, the Lamb's wife." The English and other manuscripts here often show us a banquet scene, where the Lamb stands on the feast table or on an altar by it, and the Bride caresses Him. The Russian books agree in giving us a picture of the Bride alone in an arbour or under a canopy, richly dressed, and forming an obvious contrast to the Scarlet Woman.

2. In the pictures of the host of Gog and Magog besieging Jerusalem, where the western books show only mailed warriors, the Russian ones give us dog-headed men, who devour the inhabitants of the Holy City. In this they are influenced, I think, by the Apocalypse of the Pseudo-Methodius, who (in his turn) draws from the Alexander romances.

3. In the illustration of the general resurrection some of the Russian books show the beasts and fishes giving up the portions of human bodies which they had devoured. This I have never seen in any western book save the *Hortus Deliciarum*, and its occurrence there is another proof of the indebtedness of its artist to Greek sources.

The later Russian manuscripts exhibit profound traces of the influence of printed illustrations, both Dürer's (or his imitators'), and others yet later; but side by side with these innovations they preserve much of the older cycle.

It is difficult to believe that no manuscript of an earlier date than those published by Busslaieff has survived; but as yet no notice of any such thing has come under my observation.

I return to the consideration of the eleventh and twelfth-century illustrations. The manuscripts of the time furnish one series as yet unknown to me in detail in the illustrations of Haymo's Commentary on the Apocalypse, e.g. MS. Bodl. 352, which is rough German work of the twelfth century, and another in the *Liber Floridus* of Lambert of St. Omer. The oldest copy of this (that at the University of Ghent) seems to have lost the leaves in which our book was illustrated; but another at Wolfenbüttel (Gudianus, Lat. 1) preserves (on ff. 96 to 156) a series of some twenty-seven pictures, some full page, others confined to compartments, which illustrate the text as far as the appearance of the false prophet in xiii. 11. A picture of the New Jerusalem occurs later on in the work.

This series does not conform (so far as my scanty knowledge of it goes) to the later ones. One strange feature which distinguishes it is the presence of names given to the twenty-four Elders. Upon examination these prove to be corrupted forms of the names of the twenty-four courses of priests enumerated in 1 Chron. xxiv. 7-18. They are equated, in the *Liber Floridus*, with the names of twelve worthies of the Old Testament, and of the twelve Apostles. The same list (without the names of these Old Testament and New Testament personages) is in the *Textus Roffensis* at Rochester, of the eleventh century.²

¹ By Didron; but F. A. Brockhaus (*Kunst in d. Athosklosteren*) does not mention these frescoes, and says, moreover, that there are no old Apocalypse paintings on Athos. Those of Xenophontos may be of the sixteenth or seventeenth century.

² More than one quite different set of names is furnished, as my friend Mr. S. Gaselee tells me, by Coptic writers.

These are the only contributions of manuscript art to our subject which I have been able to discover; and what I have said of them amounts to little more than a confession of ignorance as to their precise relation to the *formulae* followed in the thirteenth century. Yet this much we can gather, that those *formulae* did not dominate the artists of the twelfth century. And probably that fact means that they had not as yet taken shape.

It does not seem worth while to dwell at length upon the isolated monuments of sculpture belonging to these two centuries which illustrate scenes from our text. In his plates (241) Busslaieff figures a tympanum of very rude execution at La Lande-de-Cubzac (Gironde), representing the vision of Rev. i., with the stars and the candlesticks, and a capital from St. Benoît-sur-Loire of the four horsemen, the woman, the Lamb, the souls under the altar. Doubtless other monuments—and particularly other sculptured capitals—of this period could be cited bearing on the subject; but I do not think that anything in the nature of a cycle (and it is a cycle which is mainly important to us) could be either found in any one place or deduced from the whole number.

A cycle is, however, deducible from the Fleury verses mentioned above. The order of the subjects is perturbed, and no hint is given as to whether they were portrayed in sculpture, painting, or mosaic; but they form a remarkable set. As given by our authority they yield the following scenes:

| | |
|---|-----------------------|
| 1. The great angel of Chapter X. | Two lines. |
| 2. The death and revival of the two witnesses (xi). | Four lines. |
| 3. The angel crying <i>Woe!</i> (viii). | Two lines. |
| 4. The locusts coming out of the pit (ix). | Four lines. |
| 5. The adoration of the Lamb (v). | Ten lines (elegiacs). |
| 6. John beholding the souls of the martyrs (v. 9 or xx. 4). | Two lines. |
| 7. He measures the temple (xi. 1). | Two lines. |
| 8. The two witnesses (xi. 7). | One line. |
| 9. Birth of the child and flight of the woman (xii). | Three lines. |
| 10. The fight with the dragon (xii). | Two lines. |
| 11. The angels in Euphrates and the horsemen (ix. 14). | Six lines. |
| 12. The birds devour the slain (xix. 21). | Three lines. |
| 13. The ark seen in heaven (xi. 19). | Two lines. |
| 14. The first judgment, by the saints (xx. 4). | Three lines. |
| 15. The beast, etc., emerge after the thousand years (xx. 7). | Two lines. |
| 16. The general resurrection ¹ (xx. 12). | Ten lines. |
| 17. The New Jerusalem (xxi). | Two lines. |
| 18. Hell. | Four lines. |

It may fairly be supposed that the want of order in the subjects is partly due to the presence of some large central scene or scenes round which the subsidiary ones were grouped. Such scenes would be the Adoration of the Lamb, which commonly takes up a great space when represented (as here) on the façade of a church, and the General Resurrection. Possibly, also, other incidents in the text were represented, but not provided with verses.

When all has been said, it is pretty evident that the Apocalypse did not interest men in the eleventh and twelfth centuries to the same extent as in those that followed. When we inquire for representations of the Last Things belonging to the twelfth century, we do find them—but in a different form. The great compositions illustrating the Last Judgment which we see at Conques, Moissac, Beaulieu (Corrèze), Autun, were the productions of that age, very noble monuments of its thought and skill; and very profound is the mark which they have left upon the art of the next centuries. But they are not illustrations of the Apocalypse, and therefore they form no part of my subject.

¹ The verses describing this mention the orders of monks (?), hermits, virgins, confessors, martyrs (?). This is a feature emphasized in the Greek scheme. It is perhaps worth remarking that Nos. 4, 9, 10, 11 of the Fleury subjects occur among the scanty remains at St. Savin (p. 5).

With the thirteenth century we encounter a sudden expansion of our material. Illustrated Apocalypses in book-form now appear in considerable numbers. The most complete review of them which has yet appeared is that by M. L. Delisle (and M. Paul Meyer) in their volume *L'Apocalypse en Français au XIII^e Siècle*, published in 1901 for the Société des Anciens Textes Français, to accompany the photographic reproduction of the manuscript Bibl. Nat., Fr. 403. To this work I should like to acknowledge my great obligation.

I will begin by borrowing the list of manuscripts which M. Delisle and M. Meyer include in their survey. M. Delisle concerns himself specially with the illustrations, M. Meyer with the text, of the Apocalypse. It is not claimed that the census of manuscripts is exhaustive; nor do the few additions which I have contributed render it so. It may be regarded as certain that in Germany, Italy, Austria, a good many copies exist besides those enumerated here.

The manuscripts noticed by M. Delisle are the following:

Nos. 1-4 are manuscripts of the "first family."

- | | |
|--|--|
| 1. Paris, Bibl. Nat., Fr. 403. XIII. | Text and comment in French. |
| 2. Oxford, Bodleian, Auct. D. 4. 17. XIII. | Inscriptions on the pictures in Latin. |
| 3. Manuscript owned by the Vicomte Blin de Bourdon. XIII. | " " " " " " |
| | Comment in French added later. |
| 4. Manchester, Rylands Library (formerly Lord Crawford's). XIII. | Inscriptions in Latin on the pictures. |

Nos. 5-16 are manuscripts of the "second family," fully described by M. Delisle:

- | | |
|--|-----------------------------|
| 5. Cambrai, 482. XIII. | Text and comment in Latin. |
| 6. Metz, De Salis, 38. XIII. | Text in Latin. |
| 7. Manuscript sold at Paris in 1879. | Text and comment in French. |
| 8. Namur, Séminaire. | Text in Latin. |
| 9. Brit. Mus., Add. 35166. XIII. | Text and comment in Latin. |
| 10. Eton College, 177. XIII. | Shortened text in French. |
| 11. Paris, Bibl. Nat., Lat. 688. | Text and comment in Latin. |
| 12. " " " " 14410. | Text in Latin. |
| 13. Brit. Mus., Add. 17333. XIV. | Text in Latin and French. |
| 14. Chantilly, Musée Condé, 1378. | Text and comment in French. |
| 15. Manuscript owned by Dr. Rey. XIV. | Text in Latin. |
| 16. Manuscript owned by Mr. H. Y. Thompson, No. 55. c. 1300. | Text and comment in Latin. |

The remainder of the manuscripts are less fully described:

- | | |
|---|--|
| 17. Brit. Mus., Add. 19896. XV. | Inscriptions in Latin on pictures; text follows. |
| 18. Cambridge, Trin. Coll., B. 10. 6. XIII. | Text in Latin. |

In Nos. 19-30 we have a single form of text and comment:

- | | |
|---|-----------------------------|
| 19. Paris, Bibl. Nat., Fr. 9574. | Text and comment in French. |
| 20. Lambeth, 75. | " " " |
| 21. Paris, Bibl. Nat., Nouv. Acq. Fr. 6883. | " " " |
| 22. Paris, Arsenal, 5214. | " " " |
| 23. " " 5091. | " " " |
| 24. Brit. Mus., 15. D. II. XIII-XIV. | " " " |
| 25. " " 19. B. XV. XIV. | " " " |
| 26. " " Harl. 4982. XIV, early. | " " " |

THE TRINITY COLLEGE APOCALYPSE

27. Manuscript owned by Mr. H. Y. Thompson, No. 38. XIV. Text and comment in French.
28. Oxford, Bodleian, Douce 180. " " "
29. Brussels, Bibl. Roy., B. 282. " " "
30. Manuscript formerly owned by Didot. " " "
- Nos. 31-37 are distinguished by the presence of a French metrical version :
31. Cambridge, Magdalene Coll., Pepys 1803. XIV, early. Latin text and French metrical version.
32. Brit. Mus., 2. D. XIII. XIV, early. " " " "
33. Copenhagen, Royal Library, Thott 89. XIV, early. Latin commentary interleaved later.
34. Cambridge, Fitzwilliam Museum, M'Clellan 123. c. 1300. Latin text and French metrical version.
35. Cambridge, Corpus Christi Coll., 20. c. 1300. Latin text, French metrical version, French prose comment.
36. Toulouse, 815. XIV, early. Latin text, French metrical version, French prose comment.
37. Brit. Mus., Add. 18633. XIV, early. Latin text, French metrical version, French prose comment.
38. Paris, Bibl. Nat., Fr. 1768. Text and comment in French.
39. Cambridge, Trin. Coll., R. 16. 2. (The manuscript under discussion.) " " "
40. Cambridge, Trin. Coll., B. 10. 2. " " Latin.
41. Dresden. " " French.
42. " " "
43. Escorial. " " Latin.
44. Lambeth, 209. 1280 (?) " " "
45. " 434. XIII. Text in French.
46. Oxford, Bodleian, Canonici Bibl. 62. Text and comment in Latin.
47. Glasgow, Hunter, V. 2. 18. XVI.
48. Manuscript owned by Mr. A. Huth. " " French.
49. " " " " " "
50. Paris, Bibl. Nat., Lat. 10474. " " Latin.
51. Brit. Mus., Add. 22493. (Fragment.) XIII-XIV. " " "
52. " " " 15243. XV, late. " " German.
53. " " " 17399. XV, late. " " French.
54. Paris, Bibl. Nat., Néerlandais 3. XV.
55. Antwerp, Musée Plantin.
56. Florence. (Formerly Libri and Ashburnham.)
57. Formerly owned by T. O. Weigel. (Fragment.) Text and comment in Latin.

Among the manuscripts examined by M. Paul Meyer are some few illustrated copies not mentioned by M. Delisle, viz. :

- Cambridge, University Library, Gg. 1. 1. XIV, early. Text and comment in French.
- " Corpus Christi Coll., 394. XIV. " " "
- Oxford, Lincoln Coll., Lat. 16. " " "
- " New Coll., 65. XIV. " " "
- " University Coll., 100. " " "

To these I may add :

Cambridge, Magdalene Coll. (College Library). XIV.
 Dublin, Trinity Coll. XIV.
 Library of Mr. C. W. Dyson Perrins, Great Malvern. XIII.
 Library of Mr. C. Fairfax Murray (formerly Sneyd). XIV.
 Wolfenbüttel, Cod. August. 1617.

The Fitzwilliam Museum, Manuscript 62, XV, early (Hours of Isabel of Brittany), contains a full series of illustrations of the Apocalypse in small marginal pictures.

There is, besides, an aberrant family of which something more will be said, in the shape of the illustrated commentary of Alexander on the Apocalypse, represented by :

Cambridge, Univ. Library, Mm. 5. 31. XIII, late.
 Prague, Chapter Library.
 Breslau Library.

Illustrations of the Apocalypse are in the *Bible Moralisee*, of which there are but few copies. Two are in the British Museum :

Harl. 1526-7. (Other portions at Paris and Oxford.)
 Add. 18719 (ending in Rev. xi).

In Corpus Christi Coll., Oxford, 255, are some illustrations of the Apocalypse (XIII) which I have not seen.

One obvious means of distinguishing between the various forms of illustrated Apocalypses lies in the relative importance assigned to the written text and to the pictures respectively. In some copies (e.g. Nos. 2, 3, 4) the text is confined to legends inscribed on the pictures. Another fashion (and perhaps this should take rank as the normal form) is seen in those which place the picture at the head of the page, and the text, with or without comment, below it. And a third class has no fixed position (or size) for its pictures, but inserts them at the appropriate moment.

We may call the first two classes "books of pictures" and the third "illustrated books"—for in the first two the pictures are the first consideration; in the third the text is placed on an equality with them.

I may remark at this point that possibly we ought to regard the books of pictures as representing an earlier tradition than the illustrated books. The wide prevalence of the picture-roll in classical times has been insisted upon, and as it seems, rightly, by Th. Birt.¹ One specimen of a Christian picture-roll has survived in the famous Vatican Joshua; and just as those Joshua-pictures were subsequently copied into a Greek Bible, so it seems probable that the Vienna Genesis preserves a record of a Genesis-roll. Hardly any book could be better adapted to the purposes of a picture-roll than the Apocalypse; and I cannot help regarding our surviving pictured copies of it as distant descendants of an archetype in roll-form, conceived and executed by a Roman artist of the fourth or fifth century. The Trèves Apocalypse affords us a rough idea of the treatment of the scenes in days when the classical tradition was not yet extinct. The Apocalypses of the thirteenth century retain little or nothing of that tradition; yet, whether those who produced them realised the fact or not, they were working on very ancient lines.

The selection of scenes for illustration of course affords some means of classifying the illustrated Apocalypses. M. Delisle divides the mass of them into two families: The *first*, represented by only four copies, begins and ends its cycle of pictures with a series of scenes from the life of St. John. It also contains, among its illustrations of the eleventh chapter, certain pictures of the miracles and overthrow of Antichrist, of which

¹ *Buch und Rolle*, 19.

the ultimate source is not the Apocalypse but the Second Epistle to the Thessalonians.¹ The *second* family of manuscripts always omits these Antichrist-pictures, and only occasionally gives a few scenes from the life of St. John.

As will have been gathered from the list, the text accompanying the pictures varies greatly in character. It may be in Latin or French, or both, and it may or may not be accompanied by a comment. There is a distinct preponderance of copies containing a particular form of text with comment in French. The next largest class contains the text only, in Latin; a well-marked group of seven have a metrical version in French.

An English origin may be unhesitatingly assigned to a majority of the largest group, as well as to a good many other copies. M. Meyer is of opinion that the text and comment in French, edited by him, was made in France, perhaps in Normandy, not before the beginning of the thirteenth century.

It is not in manuscripts only that the fixed cycle of pictures of the Apocalypse was handed down. The famous tapestries of Angers Cathedral, made in 1377 by Nicolas Bataille from the cartoons of Jean or Hennequin de Bruges, are copied, as M. Delisle has shown, from a manuscript of the second family, not, as was formerly believed, from the Paris MS., Fr. 403. In some painted windows of the thirteenth century in France a selection of scenes occurs which conforms to the traditional treatment.² Sculptures and mural paintings derived from the manuscripts are less common. The instances I can cite are frescoes in the baptistery at Padua, in the chapter-house at Westminster, and on the vaulting of the church at St. Macaire (Gironde); sculpture on the west front of Rheims Cathedral, and on the bosses of the cloister-roofs at Norwich.

The period to which the largest number of illustrated Apocalypses belongs extends from, say, 1225 to 1350; or, more narrowly, from 1250 to 1320. The very large majority of these conform to the "second family" of M. Delisle. During the last years of the fourteenth century the demand for such books seems to slacken. There are comparatively few which can be assigned to the end of the fourteenth or to the fifteenth century. Some liberties are occasionally taken with the traditional series, as in the Paris MS., Bibl. Nat., Néerlandais 3, in which eighty-eight of the old subjects are compressed into twenty-three pictures, while on the other hand two old subjects are expanded so as to form three crowded paintings. On the whole, however, the old selection of subjects is adhered to; and, as M. Delisle shows, this is true of the block books of the Apocalypse, which illustrate some eighty-four subjects. For these block books, be it noted, an archetype was used which belonged to the "first family" of manuscripts.

One of the latest of the manuscript Apocalypses must be that now in the Hunterian Museum at Glasgow (V. 2. 18), illuminated perhaps for a member of the family of Poitiers or for a Comte de Molyn, and certainly not much, if at all, before 1520. It is very unsatisfactory as a work of art, and the latter portion (Chap. xiv-xxii) is wanting; but it is of interest in view of its late date.

At the very end of the fifteenth century the illustration of the Apocalypse was revolutionised by the genius of a great man. Albert Dürer's prints appeared in 1498. They are fourteen in number, and in most of them several scenes are combined. There can be no doubt that Dürer drew upon earlier works for some of his details. Resemblances to the woodcuts in the German Bibles of Cologne (1480), Nuremberg (1483), and others, have been pointed out. But a new epoch begins with him. He completely dominates the book-illustrators and the glass-painters of the sixteenth century; and he extinguishes the ancient tradition. M. Emile Mâle, in his recent admirable book, *L'Art*

¹ I would note that these pictures have been added in the margin of Lambeth, 209—a manuscript otherwise belonging to the second family.

² A large portion of the great east window at York Minster (1405) is devoted to the illustration of the Apocalypse.

religieux de la fin du moyen âge en France, shows the wide range of Dürer's influence, which, I may remark, is still clearly perceptible in German engravings of as late a date as 1705.

The cycle of subjects in the Apocalypses of the thirteenth century is, as will have been gathered, fairly constant. M. Delisle has distinguished two main groups among them. In time a more minute analysis will be made possible by the collection of *data*. One such sub-division of the "second family" may be pointed out here. It consists of those copies which begin and end the book with a picture of John addressing an audience, and (in the illustration of iv. 1) show him climbing a ladder into heaven. The Royal MS., 19. B. XV. (Brit. Mus.); Corpus Christi Coll., Camb., 394; Cambridge Univ. Libr., Gg. 1. 1; Mr. H. Y. Thompson's MS. No. 38, are to be reckoned to this group, which will probably prove to be a large one.¹

I will mention two copies which afford very strange divergences from the normal cycle. One is Mr. H. Y. Thompson's manuscript, No. 55, which contains just double the number of pictures that occur in the ordinary books. Every Apocalypse-illustration has a pair to it representing the meaning of the text as expounded in the comment attached thereto. These pictures have been described by me, and M. Delisle has devoted some space to the explanation of selected examples.

The other is the manuscript Mm. 5. 31 in the Cambridge University Library. It contains a commentary on our book by one Alexander, which was printed by Io. de la Haye (Sepinus) at Paris in 1647 under the name of Alexander of Hales. The author is a confirmed Preterist in his interpretation; that is, he expounds almost the whole of the book as referring to the past history of the world. The pictures in the manuscript (which have no backgrounds, and are scattered irregularly through the text) proceed on this theory, and represent historical characters. Thus the Emperor Titus figures as the rider with the balances; he holds a large set of scales with several bowls, in which are human heads. These represent the Jews, whom Titus is supposed to have sold at the rate of thirty for a penny. St. Benedict and the Cistercian Order figure in other illustrations; Godfrey of Bouillon is the rider on the white horse of Chapter XIX. The last characters presented are the Emperor Henry (the dragon) and Pope Calixtus. The pictures cease altogether after Chapter XX. In respect of their execution they constitute somewhat of a puzzle; the architecture which occurs in them is of an archaic type, and some at least of the designs have the appearance of following quite ancient patterns. I was tempted to assign to them a German origin; and this, though not borne out by the general aspect of the writing, is shown to be correct by the fact that the author speaks early in his book of histories written in the "*idioma Teutonicum*."

In 1873, as I learn from Busslaieff, a photographic reproduction of another manuscript of this work, now in the Chapter Library at Prague, was issued by H. Eckert. Another copy of the same commentary at Breslau, ascribed to "Alexander Minorita," is referred to by Schultze, *Das hufische Leben* (1880).

It would be of interest (since we have seen that there is reason for thinking that our Anglo-French Apocalypses are ultimately derived from an Italian original) to follow up the evolution of Apocalypse-pictures in that country. At present, however, there are not at command the materials which permit of my doing so with any approach to completeness. When I have mentioned the frescoes of S. Elia—an ancient church near Nepi—seemingly of the eleventh century, and a manuscript New Testament of the twelfth century (Vat. 39) noticed by D'Agincourt,² I am at a loss for any other monuments which fill the gap between

¹ 19. B. XV. is certainly an East-Anglian manuscript. It has much in common with the art of the Gorleston Psalter and its congeners. The two Cambridge manuscripts may also very well be East Anglian; they are both very rough. Mr. Thompson's manuscript is French.

² Some small outline sketches of subjects from the Apocalypse are in D'Agincourt (pl. ciii. of the section on Painting). The picture of the Woman on the Beast suggests Byzantine influence; but it is not possible to form a satisfactory idea of the scheme or style of illustration.

the early times and the rise of the Anglo-French type. The fourteenth-century frescoes in the Baptistery at Padua ascribed to Giusto Menabuoi give a very fairly full set of illustrations of the text; but they are not independent of the Anglo-French cycle. In fact, it would seem that, as elsewhere, so in Italy, this came to be the dominating influence. But I would add that its popularity does not seem to have been very widely diffused in that country. Incidentally, it is interesting to note that Mr. H. Y. Thompson's manuscript No. 55 was taken to Italy when in an unfinished state, and the unfinished pictures were coloured by an Italian artist. The mosaics illustrating the Apocalypse on the vaulting of the nave of St. Mark's at Venice are apparently of a date too late to permit of their being considered here.

This slight sketch of the history of the illustration of the Apocalypse in mediaeval times may serve to introduce our main subject—the Trinity College manuscript.

To assign to it its proper place in the development will be one of our principal aims. Briefly put, the contents are as follows:

- a. A series of scenes from St. John's Life, with explanatory legends in French.
- b. The text of the Apocalypse, and a comment on it, both in French, illustrated by a series of pictures.
- c. A further series of scenes from St. John's Life.

A point which we may begin by recording—and it is one which applies to all sections of the book—is that the whole text, that of the legends explaining the pictures, that of the labels or scrolls which occur in the pictures, and that of the Apocalypse and comment, is in French, and moreover, in Anglo-French. No Latin (with the exception of a word or two on some of the scrolls) occurs throughout the volume. This fact may be of importance as an indication that the work was executed for a person who was no "clerk" and did not read Latin.

Proceeding to study the contents in detail, we will begin with the scenes from the Life of St. John with which the book begins and ends. I have mentioned that the "first family" of manuscripts includes a certain number of these; and occasionally copies which otherwise are to be classed with the second family introduce a few at the beginning, but none at the end. The series in the Trinity manuscript stands, however, almost alone in its fullness, as we shall see. It consists of the following scenes. In the list of them those which do not occur in the manuscripts of the first family are marked with an asterisk.

1. John preaching.
2. He baptizes Drusiana.
3. He is brought before the proconsul of Ephesus.
4. He is put on a ship to be sent to Rome.
5. He is brought before Domitian.
6. The cauldron of oil.
7. He is banished.
8. He sails to Patmos.
- *9. Domitian is assassinated.
10. John, recalled, is met by the Ephesians.
11. He raises Drusiana.
- *12. Crato breaks the gems. John reproves him and restores them.
- *13. Crato and his disciples kneel, and are baptized.
- *14. The price of the gems given to the poor. Atticus and Eugenius follow John.
15. John changes sticks and stones into gold and gems.
- *16. *Three* dead people raised: one bears witness against Atticus and Eugenius.
- *17. Atticus and Eugenius and others supplicate John. They pray.
18. John comforts them. They carry back the sticks and stones.
19. John destroys the temple of Diana.
- *20. Aristodemus challenges John to drink poison, and goes to the prefect.

- 21. John drinks. Aristodemus raises the two dead criminals.
- *22. Aristodemus and the prefect kneel, and are baptized.
- *23. John entrusts a youth to a bishop; he is taught and baptized.
- *24. John inquires of the bishop. The youth has joined a robber band.
- *25. John rides after him. He flees.
- *26. John kisses his hand; he is baptized; John leads him back to the city.
- *27. John consecrates him as bishop.
- *28. Christ and Apostles appear to John.
- *29. John's farewell to his people. His grave is dug.
- 30. He enters his grave. It is found empty.

Only one manuscript known to M. Delisle (or to myself) rivals this series in extent. This is the British Museum Add. MS. 35166, which I should assign to a fairly late period in the thirteenth century. It is, I believe, of English execution.¹ Its drawings are without backgrounds, and are tinted in bright light colours. The text is in Latin. Four pictures of St. John's life are at the beginning; possibly two or three may have disappeared. Anyhow, the whole series consists of the following scenes:

- 1. John before Domitian.
- 2. The cauldron of oil.
- 3. John voyaging to Patmos.
- 4. Landing on Patmos.

At the end:

- 5. Drusiana raised.
- 6. The sticks and stones changed to gold and gems.
- 7. The dead man raised (to testify against Atticus and Eugenius).
- 8. Aristodemus, etc. The criminals drink poison and die.
- 9. John drinks the poison.
- 10. Aristodemus raises the criminals.
- 11. John commits the youth to the bishop.
- 12. The youth joins the robbers.
- 13. The robbers kill and plunder.
- 14. The bishop and John. John sets out.
- 15. He pursues the youth.
- 16. He overtakes him, and brings him back.
- 17. Christ and Apostles appear to John.
- 18. John addresses the people.
- 19. John at the altar. John in his grave, dies.
- 20. The grave is found full of manna.

Thus the "first family" and the Trinity manuscript agree in giving the following episodes:

- a. Preaching of John, conversion of Drusiana, arrest of John, the cauldron of oil, the banishment.
- b. Return of John, and raising of Drusiana.
- c. The story of Atticus and Eugenius.
- d. The temple of Diana destroyed.
- e. The story of the poison.
- f. The death of John.

To these the Trinity manuscript and 35166 add:

The story of the robber-youth.

The appearance of Christ and the Apostles to John,

¹ In its general appearance, and perhaps especially in the look of the writing, it resembles a copy now in the possession of Mr. C. W. Dyson Perrins.

while the Trinity manuscript, besides devoting more space than the rest to several of the stories, stands quite alone in giving a picture of the murder of Domitian.

We see, then, that in this part of its contents the Trinity manuscript differentiates itself from its contemporaries, but that it is not wholly independent of the tradition which they represent.

In respect of its illustrations of the Apocalypse the same statement holds good. The list of scenes selected for illustration by the majority of copies has been set out by M. Delisle. A comparison thereof with our manuscript gives this result. Sixty-one separate pictures are devoted to the illustration of the text in the Trinity manuscript, while the manuscripts of the first family have seventy-nine. The discrepancy is partly accounted for by these facts: (1) The Trinity manuscript omits two pictures of Antichrist which the first family (but not the second) contain; (2) the Trinity manuscript condenses in several instances into a single composition scenes which in the others occupy two or three separate pictures, and hardly ever follows the converse process of expansion. It cannot however be said to depart from the main stream of tradition in its general conceptions of the figures it represents; on the contrary, it follows that stream closely in many details. We shall eventually examine the individual scenes and note the differences and coincidences. At present we are concerned with generalities.

The written contents, which (as I have stated) are wholly in French, do not exactly coincide with any other copy at present known. M. Samuel Berger thought (but, as M. Meyer shows, he was wrong in thinking) that it was closely related to that of a manuscript at Paris, Bibl. Nat., Fr. 1768. The extracts printed by M. Meyer (pp. ccc, sgg.) show that neither the text of the Apocalypse nor the gloss are the same in these two copies. In each the gloss is a version of an abridgment of the Commentary of Berengaudus, but the versions are not identical.

Viewed from these aspects the Trinity manuscript is seen to occupy a place apart. We will now approach the more detailed study of it.

THE LIFE OF ST. JOHN.

The text which accompanies these pictures in the Trinity manuscript (T.) is confined to (a) explanatory titles; (b) inscriptions on the pictures; (c) two short paragraphs on f. 2.

In the Bodleian Apocalypse (B.), published for the Club by Mr. H. O. Coxe, the text is confined to inscriptions on the pictures. The Paris manuscript, Fr. 403 (P.), has no text at all here.

The Add. MS. 35166 (M.) has a text in Latin, beginning *Piissimo Cesari*.

I note first that there is a clear connexion between the inscriptions on the pictures of T. and B. Thus in picture 3, T. has "Traez iohan al prouost kar il enentist le onur de nos deus."

B. (No. 3): "Trahamus iohannem ad prefectum quoniam deorum culturam adnichilauit."

Again, on No. 5 (T.): "Cestu destrut le onur de nos deus par nouele aprise."

B.: "Hic per nouam doctrinam deorum nostrorum euacuauit culturam."

In No. 7 Domitian says (T.): "Metetz iohan ki despit nos deus en isil en le isle ki est apele pathmos."

B.: "Iohannem deorum nostrorum contentorem in pathmos insula exilio relegate."

There is a small amount of coincidence between the two manuscripts in one of the inscriptions of the later series of pictures (No. 73, T.); but the divergences are far more considerable. It is only in the first eight scenes that T. follows the tradition of B. and P. quite faithfully.

The explanatory titles in T. do not seem to occur in any other copy.

The two paragraphs of text on f. 2 appear to have been written in the wrong order. That which occupies col. 2 sets forth that our Lord after His resurrection sent the Apostles out to preach and heal. Among them was St. John, who diffused the grace of the Word of God throughout the world, and released many from the errors of paganism.

The paragraph which takes up col. 1 says: "All the unbelievers believed on Christ through the preaching of St. John, and among them was Drusiana, who was baptized. The enraged idolaters complained to the 'provost' of Ephesus, who sent John to Domitian at Rome. There he was put into the cauldron of oil, escaped unhurt, and was banished to Patmos, where he saw and wrote the Apocalypse as follows (*en teu manere*)."

These two paragraphs are a very brief condensation of a life of St. John which appears in Latin in M. and in French in Bibl. Nat., Fr. 1768.¹ Most of it is printed by S. Berger (*La Bible française au moyen âge*, p. 95).

Both in M. and in 1768 this text begins abruptly with a letter of the "proconsul of the Ephesians" to Domitian, accusing John.² The part which corresponds to paragraph 1 of T. is missing, and hitherto no manuscript (other than T.) containing the Latin or French equivalent *in extenso* has been pointed out. It is, however, inconceivable that there should not have been originally an introductory paragraph narrating the mission of St. John and the particular act—the baptizing of Drusiana—which provoked the idolaters to accuse him to the proconsul.

The imperfect Life proceeds to tell of the cauldron of oil, the exile to Patmos and writing of the Apocalypse, the murder of Domitian, recall of John, and writing of the Gospel. It ends with the opening words of the Gospel.

Now, it is strange (but true) that none of our manuscripts give any text recounting the subsequent acts and death of John. The nearest approach is to be found in the inscriptions on the pictures in B., and in some Latin legends or rubrics in Bibl. Nat., Lat. 688 (Delisle, p. lxxxvii). The latter are principally taken from the Ps.-Isidore (*de vita et obitu SS.*). The former are from one or other of the Latin Lives, of which I shall now speak. For it will be useful to have before us a general idea of the sources of the legendary life of St. John.

The ultimate source is a book which has not survived in its entirety, but of which we possess a considerable portion in its original form—I mean the Greek *Acts of John*, written in the second century by a man who held strongly the Docetic view of the Incarnation (i.e. the view that our Lord was man in appearance only), and who was otherwise unorthodox. The writer, who speaks sometimes in the first person, posed as a personal disciple of John, and seems to have called himself Leucius; his book is consequently known as the Leucian Acts of John. Other spurious Acts of Apostles are associated with the same name, but those of John have the best claim to bear it.

These *Acts* are a remarkable production. They resemble in many ways the pagan Greek romances which were being produced at about the same time. The author has a prolific imagination, and is not devoid of humour. But his chief object in writing was to popularise his own view of the Christian revelation, and this he did by the medium of discourses put into the apostle's mouth. The interest of the stories which he tells secured for his book a wide circulation; they were certainly liked and probably believed by all classes in the Christian community. It became a question with those who were in authority in the Church how they should deal with this and similar books wherein, though the narratives might be edifying, the doctrine was poisonous. Expurgation was the means adopted. The discourses were cut out or altered in the orthodox sense; the

¹ Also in Bibl. Nat., Lat. 688; in a manuscript sold at Paris in 1879; Musée Condé, No. 1378; Trinity Coll., B. 10. 2; a copy at the Escorial.

² *Piissimo cesari et semper augusto domiciano*. So also in Mr. C. W. Dyson Perrins's manuscript.

people were not deprived of their favourite reading; only the seasoning of doctrine, which must always have been the least popular ingredient, was varied. These Catholicised editions of heretical books were far more widely diffused than their originals, and at last it actually came to be the accepted view that they *were* the originals, which evil-disposed men had at one time interpolated and corrupted.

The principal channel by which the Acts of John were transmitted to the mediaeval world was a compilation which goes by the name of the *Historia Apostolica* of Abdias, and may be assigned to the latter part of the sixth century. This is not the place to discuss the correctness of that title. It is only important to us to know that the work contains in its ten books orthodox editions of the spurious Acts of the Apostles. The fifth book is devoted to those of St. John.

The section of Abdias about St. John, abridged and altered to some extent, was circulated separately under the name of Mellitus, by whom we are to understand Melito, the well-known Bishop of Sardis in the second century.

One or other of these two books was the source from which the mediaeval Latin writers derived the greater part of their knowledge of the adventures of St. John. We may fairly reckon as the leading authority for most of the works of art which deal with this subject the *Legenda Aurea* of Jacobus de Voragine, who definitely names Mellitus (and Isidore) as his authorities.

Our main authorities are now on the *tapis*: Abdias, Mellitus, the *Legenda Aurea*. We will glance at the subjects represented in the Trinity Apocalypse, and see what light they throw on the question of source.

The first pictures show John preaching, baptizing Drusiana, and brought before the "provost" of Ephesus. These do not furnish any special clue to their source. Drusiana, the convert of John, plays a great part in the Leucian *Acts*, but the circumstances of her conversion as there narrated are not preserved to us.

The next series gives us John embarking for Rome, brought before Domitian, undergoing the ordeal of the boiling oil, and exiled to Patmos. The episode of the oil is one as to which our information is very imperfect. Abdias places it at Ephesus, and devotes but three lines to it. Mellitus, except in an interpolated text, says nothing of it. Tertullian (*de praescr. haeret.* 36), who is our oldest authority, mentions it as having happened at Rome. It is odd that at present we have no Greek testimony to the legend. On the whole it seems likely that the Leucian *Acts* did relate it, and I incline to believe that they located it at Ephesus.

We now pass to the pictures at the end of the Trinity manuscript.

The first of these, which occurs in no other Apocalypse, is of the assassination of Domitian. His death is mentioned in the Latin authorities, but no description of it is given.

Upon this follows the return of John to Ephesus, and his raising of Drusiana from the dead. Our manuscript is here in agreement with the order of events in Mellitus and the *Legenda Aurea*, but not with that of Abdias, who makes the incident of the young robber precede the raising of Drusiana. It follows Mellitus again in its presentation of this latter miracle, whereas Abdias, translating from the Leucian *Acts*, gives us a story which in some of its details may well have been reckoned unedifying.

Abdias, Mellitus, and *Legenda Aurea* agree in placing the story of Crato and the jewels and of Atticus and Eugenius next, and the Trinity manuscript is with them. This episode may safely be regarded as having formed part of the Leucian *Acts*, though it no longer exists in Greek. Let it just be noted that Mellitus (in Fabricius), abridging Abdias unskilfully, identifies the two disciples of Crato with Atticus and Eugenius. Our artist does not follow this mistake; nor does the *Legenda Aurea*, which avowedly uses Mellitus.

On the other hand, the artist makes a mistake in one picture (No. 77). He shows

no less than four people being raised from the dead at once. Three are in a sarcophagus, one is kneeling. In the text, John has been narrating an apocryphal miracle of our Lord's raising three dead persons, and then proceeds himself to raise a youth named Stacteus, to bear testimony to the folly of Atticus and Eugenius, who have bartered the happiness of heaven away in exchange for earthly treasure.

Abdias and Mellitus really agree in this, though in the Abdias-text printed by Fabricius the *three* dead have been changed by an early editor (Wolfgang Lazius) into *one*, in order to bring the story into better agreement with the Gospels. The *Legenda Aurea*, be it noted, omits to mention the *three* dead.

The destruction of the temple of Artemis, and the drinking of the poison cup, follow next in all our Latin authorities, as also in the Trinity manuscript. These episodes also we may reckon as derived from the Leucian *Acts*.

The story of the young man who turned robber has a different source. Among all the legends of St. John it has perhaps the best claim to be considered historical. Clement of Alexandria tells it in his tract, *What rich man can be saved?* and its beauty has long been recognised. Of our three Latin authorities the *Legenda Aurea* tells it, and at this point: Abdias also tells it at greater length, but places it before the raising of Drusiana: Mellitus omits it. There are indications that our artist, while agreeing with the order of *Legenda Aurea*, has been using another text; for in a speech of John to the youth the words occur: *Merci eez de tai e ne eez nent de pour. kar unkeore poez auer esperance de uie.* This corresponds to Abdias (V. iii. Fabric., p. 541): *Miserere et noli timere: habes adhuc spem uitae*, whereas *Legenda Aurea* omits the sentence. It is, of course, possible that our artist's source was that which Abdias and *Legenda Aurea* also used in this section, namely, Rufinus's version of Eusebius's *Ecclesiastical History* (III. 23); but on the whole it is more likely that he had recourse to a life of the apostle such as Abdias gives.

As I have already said, M. gives pictures of this story of the young man, and is the only other known manuscript which does so; but in its treatment it is clearly quite independent of T.

The last leaf of T. is by an artist different from and inferior to the preceding. The composition is still good, but the execution quite poor; it is, moreover, unfinished. No inscriptions have been put in, though the spaces for them are provided. It is very possible that the painter of the rest of the series left sketches and directions for these pictures, and died or was called away to a distance without being able to execute them.

The scenes represented on this leaf are:

1. John and a youth praying before an altar.
2. John delivering a key to the youth in the presence of others.

I interpret this as representing the concluding incident in the story of the robber-youth. The *Legenda Aurea* ends it with these words: "Ieiunante igitur et orante pro eo apostolo ueniam impetrauit ipsumque postmodum in episcopum ordinauit." This suits the picture, the first scene of which shows the two in prayer, and the second the ordination. The *Legenda Aurea* is here abridging the text of Rufinus, whom Abdias excerpts *verbatim*; Rufinus mentions the prayers and fasting, and has the phrase "Priusquam cum in omnibus emendatum etiam ecclesiae praeficeret." The corresponding Greek is *πρὶν αὐτὸν ἐπιστῆσαι τῇ ἐκκλησίᾳ*. But Clement's own phrase appears to have been *ἀποκατέστησε τῇ ἐκκλησίᾳ*—"restored him to the church": it is in itself far more probable than that the youth so recently a robber should have been hurried into the episcopate.

I had at one time thought that this picture represented the consecration of John's successor as Bishop of Ephesus; but I now prefer the explanation given above.

Next we have the appearance of Christ, accompanied by the Apostles, who had all predeceased John, to announce to the latter his approaching death. The incident is reported by all three Latin authorities. The artist represents Christ as beardless, and holding in His hand a building with open doors, which resembles pretty closely the representation of the "door opened in heaven" (Rev. iv. 1) in this and other copies. I take it to be a "hieroglyph" for heaven.

The remaining pictures show the death, or, as it is usually called, the Assumption of John, which is, naturally, common to our three authorities. There is nothing in the treatment, as far as I see, to indicate that one is being followed rather than another. It is perhaps just worth noting that in the last scene of all there is no representation of the manna which was found in the otherwise empty tomb after John's death, although all three authorities mention it.

This survey of the illustrations of the Life of John shows that Abdias and the *Legenda Aurea* furnish all the materials,¹ and that the order of the latter source is followed. The question whether the artist was using a Life differing slightly from both remains open. Some collection of Lives of Saints in Latin, English, or French may quite possibly have been his direct authority. Such a Latin collection is the *Summa*, or *Abbrevisatio de Vitis Sanctorum*, which M. P. Meyer describes in *Notices et Extr.*, xxxvi., and of which I have not been able to see a copy. Its opening words are: *Cum plurimi sacerdotes.*

Various collections of Lives in French, chiefly dependent upon this *Summa* or the *Legenda Aurea*, have been also described by M. Meyer in the same publication. Of English collections, the South English Legendary, as represented by the Laudian manuscript, follows *Legenda Aurea*.

Let us now proceed to a survey of the pictures illustrating the text of the Apocalypse in T., and note the principal variations from those in the manuscripts of the first and second families. Our standard is furnished by the facsimiles of P. and B. (first family), and by the list of subjects in MM. Delisle and Meyer, coupled with descriptions of copies belonging to the second family, No. 55, in the collection of Mr. H. Y. Thompson; B. 10. 2 and B. 10. 6 at Trinity College, Cambridge; Eton College 177.

- 9, 10. T. here puts into one frame scenes that are separated in P. and B. The second family (II.) often add in 9 the names of islands and the sea: *bosforum mare, insula tyllis, ins. garmasia* or *garmosia, ins. sardis.*

T. places the seven churches *above* the Christ; in P. and B. they are on a level with Him.

11. The scheme varies. Sometimes in II. there is a separate scene of John ascending by a ladder to the door opened in heaven.

A great figure supporting the mandorla is conspicuous in P. B.

- 12, 13 are combined in P. B. T. gives the proclamation of the angel, and the interview with the Elder in a separate scene.

14. Not in P. B., which proceed at once to the opening of the first seal.

II. sometimes have a picture corresponding to 14. Mr. Thompson's manuscript has three. Note in T. the representation of all created beings.

- 15-18. These do not differ importantly. The vessel borne by the rider of the pale horse (18) should be full of fire.

21. T. stands alone in representing the twelve tribes within the great circle. In P. B. this contains only a ship and trees.

22. The scheme varies; but T.'s representation of the various classes of mankind in the lowest row is not found elsewhere.

23. T. combines two pictures, and represents God in *both* scenes (P. B. in the second only).

¹ Except in the Raising of Drusiana. Here Mellitus alone has the equivalent of the acclamation of the spectators: *Vn dene est*, etc.

- 24-27. P. B. and most copies combine these scenes to some extent, usually allotting one picture to two trumpets.
28. P. B. give two scenes. The second represents Abaddon at the head of his troop.
29. T. stands alone in adding a picture of the four angels after their release.
30. Corresponds.
31. Differs. I have not seen any other picture of St. John after he had eaten the book. It is highly grotesque.
32. The measuring of the temple occurs in II., but in P. B. is combined with the vision of the angel immediately preceding.
- 33 *sqq.* It is here that P. B. diverge, and insert pictures of the miracles and overthrow of Antichrist. T. is in general agreement with II., but expands the series, e.g. by giving one picture of the witnesses preaching, and another of their breathing fire on the people.
- There are two chief ways of representing the death of the witnesses: either they are slain by executioners (P. B.) or they perish in conflict with a monstrous beast (II.). The latter is the form in T. A slightly divergent form is in some manuscripts of II., where the witnesses are slain with the sword by a demoniac figure, who rises out of the ground or the pit.
36. T. combines two scenes in P. B., which give a separate picture of the temple in heaven.
- 37 is not in P. B., but has correspondence in some copies of II.
39. T. combines two pictures in P. B., and adds a peculiar feature in the scene of the woman fed by an angel.¹
40. T. combines four pictures in P. B., and here again is peculiar in his representation of women and clerics fighting against the beast (408).
41. T. combines two pictures.
42. The treatment differs from that of P. B. in showing the process of marking the foreheads; this does occur in some copies of II.
43. A noticeable feature is the *vacant* throne.
44. T. combines three pictures and omits the episode of *Beati mortui*.
- 45, 46 come very close to P. B. in the composition.
- 47, 48. T. agrees with B. in giving two pictures, where P. has only one.
49. In T. the eagle gives the vials to the angels; in P. B. and II. it is the lion.
- 50 *sqq.* The vials are differently distributed in P. B., which give:
- | | |
|------------------------|----------------------------|
| <i>a.</i> 1st vial. | T.— <i>a.</i> 1st and 2nd. |
| <i>b.</i> 2nd and 3rd. | <i>b.</i> 3rd. |
55. T. combines two pictures, the woman seated on the rivers and the woman seated on the beast.
- 56, 57 are sometimes combined in II.
58. T. combines two pictures, and omits the figure of the Scarlet Woman lying in flames, which most other copies show.
59. Like P. B., T. makes a separate picture of John adoring the angel, but omits John commanded by the angel to write.
61. It is not usual to introduce the Satanic host into the picture of the angel summoning the birds, as T. does here. On the other hand, T. omits the actual combat, and passes on to the moment after defeat, in 62.
64. In T. the saints who figure as judges have no nimbi; this is also the case in B., and in Mr. Thompson's manuscript. In P. they are the twelve apostles, clearly. It is not uncommon, further, to represent the dead rising in this scene, but T. does not.

¹ The Eucharist seems to be indicated.

65. In P. B. the Satanic army is seen rising out of the pit. So, too, in Mr. Thompson's manuscript. Omitted by T., who substitutes more detail of their defeat.
66. Here T. gives us a large composition of the Last Judgment, not drawn so much from the Apocalypse as from the current art tradition, introducing the Judge showing His wounds, angels with the instruments of the Passion, etc. One Apocalyptic detail is that of the dead standing in water, i.e. the sea giving up its dead. In the Hell below is no sign of the beasts or false prophet. The corresponding pictures in P. B. and most copies are (1) a large Hell-mouth, in which the beast, etc., are conspicuous; (2) a scene of judgment more or less resembling that in T., but without the traditional accompaniments noted above, and also without the Inferno which is so prominent in T.
- 67 corresponds to P. B., in order to find room for the inscription, omits the figure of John writing.
68. T.'s picture is very different from those in all copies I have seen, except one at New College, Oxford, No. 65, which (like this) shows the city in a kind of ground plan. So too does the Brit. Mus. MS., Add. 18633.¹ T. combines here two pictures in P. B. and II.
69. Here also T. combines two pictures in P. B. and II.

This review, which does not take account of minute details, shows that T., while approaching P. B. in some important points (notably the scenes from the Life of John), comes nearer to the second family in omitting the pictures of Antichrist, and also seems to stand alone (or very nearly alone) in some of its compositions (e.g. 21, 29, 31, 68). I say "seems to stand alone," for until all extant copies have been examined, the statement must be guardedly made. However, the designer of these pictures was an artist of such eminence that we may reasonably suppose him to have departed advisedly from the tradition which he follows as a rule.

The exposition or gloss upon the text of the Apocalypse in the Trinity manuscript is, as has been already stated, an abridgment of the Latin Commentary of Berengaudus, a monk of the Abbey of Ferrières, in the ninth century.

His work was first printed at Paris in 1548, by Cuthbert Tunstall, Bishop of Durham, from a manuscript which attributed it to St. Ambrose. It was soon recognised that a writer who quoted Jerome and Gregory (to name no other authors) could hardly have lived in the fourth century. But the erroneous attribution is responsible for the fact that in later times the book has been usually printed in appendixes to the works of Ambrose. This is the case in Migne's *Patrologia Latina*, where a convenient reprint is given in Vol. XVII., coll. 843-1058; to this edition reference will be made here.

Berengaudus was not inclined, it appears, to conceal his identity from posterity. In an "admonitio auctoris" affixed to the commentary he tells his readers that if they wish to know his name they need but look at the initial letters of the Seven Visions into which he divides his works, and add thereto four vowels, the numerical value of which, if they be written in Greek, comes to 81. Archbishop Ussher is credited with having first read this riddle. It works out thus:

The seven initials referred to are B. R. N. G. V. D. S.

The four vowels required are $e=5$, $\epsilon=5$, $a=1$, $o=70$. Total, 81.

"Berengaudus" is the result now accepted. Older readings were "Baringuedus," or "Barenguidus."

¹ This is also the form adopted in the Beatus manuscripts. I doubt very much whether this can be regarded as an indication that they have influenced the Anglo-French group.

The relation of the abridgment in our manuscript to the original Latin may be thus set forth. Berengaudus divides the book into seven visions. I will put down the space which each occupies in his commentary and in our manuscript respectively:

| | | | |
|-------|------------------------|--|---------------------|
| Visio | I. = Rev. i-iii. | Migne, <i>P. L.</i> XVII., col. 843-874. | Trin. MS., f. 2b-4. |
| " | II. " iv. | " " 874-888. | " " f. 4. |
| " | III. " v-viii. 5 | " " 888-933. | " " f. 4b-8. |
| " | IV. " viii. 6-xv. 4 | " " 933-984. | " " f. 8-18. |
| " | V. " xv. 5-xx. 10 | " " 984-1020. | " " f. 18-24. |
| " | VI. " xx. 11-xxi. 8 | " " 1020-1032. | " " f. 25. |
| " | VII. " xxi. 9-xxii. 21 | " " 1032-1057. | " " f. 26, 27. |

When we allow for the space taken up by the pictures in the manuscript, it is obvious that the abridgment is of the most drastic character. I may repeat here what M. Paul Meyer has sufficiently demonstrated: that the particular abridgment found in our manuscript is not as yet known to exist elsewhere.

The corrections in the Trinity manuscript may be enumerated in the next place. They are made in a small non-calligraphic hand of the same date (as I judge) as the text, or very near it, and are in practically all cases in the margin.

On f. 2b. *Beneit* is corrected to *Benure*.

f. 3a. *poi de chose* supplied after *acuntre*.
tai for *uus*.

After *maunger* is supplied *choses sacrifies as idle*. The corrector began by writing *de sacrifier*, and drew a line through the words.

f. 4b. *eles* (= ailes) is supplied.

f. 5a. The exposition ends: *Par le leon Crist est entendu*, the next paragraph (5b) beginning: *Par le trone e les quatre bestes e les ueus une seincte eglise . . . est signefie*. The corrector notes on 5a: *Ici faut ou ie ne say ou il est continue?*, "Here is a defect, or I know not where it is continued." There are some similar notes in B. N. 403 (P.), which begin: *Ici faut glose e tixt*.

f. 5b. *e nus regnerums* for *e il regnerunt*.

f. 6b. *de sux* for *sur*.
ke le nombre de tas conseriauns for *ke les tux seriaunx*.

f. 8a. *meinderat* for *meint*.

f. 8b. *la* supplied before *terce partie*.

f. 9a. *est oscuri. k(e)* for *est enoscuri e*.

f. 9b. *cheuas* for *koures*.

f. 10a. *quatre* supplied before *corneres*.

f. 10b. *esteient* supplied after *kouwes*.

f. 11a. *esscriure* for *esscriuer*.

f. 13b. *est eiute* supplied after *le encusur de nos freres*.

f. 16b. (*deuaunt* ? cut off) *le trone de deu* supplied after *seinx teiche. ewangelizast* for *-lisast*.

f. 20b. *coccus* is supplied where a blank is left in the exposition; the blank occurs twice, the correction once.

f. 25a. *il serrunt* for *ole serra*. In the exposition.

serrunt supplied.

sunt supplied.

f. 26b. *actiue* supplied.

f. 27b. *treent* for *teient*.

deu supplied.

e ke for *ke*.

The corrections as far as f. 16 apply to the text only; the subsequent ones to the exposition only.

The colour of the inks in the manuscript shows that the text and comment were written separately, at different times. The ink of the comment is generally blacker than that of the text; but the whole is the work of one scribe. My own view is that the (comparatively short) paragraphs of the text were written first, and the comment filled in afterwards. In one place (f. 5*a*, noticed above) there seems to have been insufficient room left to contain the whole of the section of comment.

Can we proceed to define the date and birthplace of the Trinity manuscript?

As regards the date. I had originally assigned 1250 in my catalogue of the Trinity manuscripts; the writer of the notice in the New Palaeographical Society's publication (pl. 38, 39) prefers 1230. I should not be sorry to follow him, but I find support for the later date in the opinion of Mr. S. C. Cockerell. With my present lights, I am not inclined to give a more precise estimate than 1230-1250.

The only definite piece of evidence which I am able to elicit from the pictures is not specially helpful. It consists in the representation of Dominican and Franciscan friars in several of the illustrations.

They probably occur first on f. 7*b*, in the picture of the great multitude of the redeemed (Chapter VII); I distinguish a Benedictine, with shod feet and a cowl over his head, a bare-footed Franciscan, and a Dominican not bare-footed (on the extreme *r.*). But here the personages are all in white, as the text requires.

We find them next, as I think, on f. 14*a* (the fight with the dragon). The Benedictine has a hatchet, the Franciscan (bare-footed) a sword and shield; if the Dominican is there, he is in the upper row of figures, in the *r.* corner.

On 14*b*, in the lower portion of the picture (also representing the fight with the dragon), I suppose the same three figures to recur.

On 17*b* (the sea of glass) they are unmistakable. The Franciscan has the cord about his waist, and the black and white habit of the Dominican is clearly indicated; the Benedictine also is clearly shown.

The same is true of the picture on 20*b*, the righteous leaving Babylon.

Lastly, on 24*b*, in the second tier, behind St. Peter, we have a nimbed Franciscan, a nimbed Dominican, and a Benedictine without nimbus. The Franciscan here (but not elsewhere) has a slight beard. It is quite possible that SS. Francis and Dominic themselves¹ may be intended. There are no clear traces of the *stigmata* on the hands or feet of the first-named figure.

There is a reason why these figures of the preaching orders should be introduced. The comment on Chapter XIV (f. 16*b*) says of the third angel, who proclaims woes to the worshippers of the beast, "Li terz aungele sunt les precheurs ki sunt a uenir en le tens auntecrist." Again, on f. 12*b* it is said of the two witnesses, "Par les deus tesmoins nus poum entendre les precheurs de deus poeples, co est a sauer des gius e des paens ki precherunt par tut le tens auntecrist."

To a thirteenth-century interpreter it was almost impossible not to see in the rise of the two great orders of friars a fulfilment of these and similar statements. At a later date in the same century (or early in the next) the artist who illustrated the exposition of the Apocalypse as well as the text in Mr. H. Y. Thompson's MS. 55, took the same view of its meaning: Franciscans are very prominent in his pictures, and Dominicans only less prominent. On the other hand, they are wholly absent from the manuscripts of the first family, and I have at least no note of their occurrence in any but the two copies I have named. This is not equivalent to saying that they do not occur: it will probably be found that they do; only they have not attracted my attention.

¹ Francis was canonised in 1228, Dominic in 1233.

Their introduction may be taken to have a bearing upon the question where our manuscript was produced. The Dominican order came into England in 1221, and the Franciscan in 1224. No long time elapsed before the latter order in particular became embroiled with the Benedictines and other orders of monks within whose spheres of influence they established themselves. Is it reasonable to suppose that a *monastic* artist would have made representatives of the odious orders figure to such advantage as they do in these pictures? Well, I admit that I do not think he would have cared to do so of his own proper motion; but there are two causes which might have induced him. He may have felt conscientiously bound by the text before him, or he may have been working under the orders of some exalted personage who insisted upon the introduction of the offensive figures. That the book was intended for a great personage I cannot doubt, and I incline strongly to the belief that he or she was a secular. The language, as noted above, is in favour of this; and also, perhaps, the absence of ecclesiastical dignitaries. Only one bishop is to be found, I think, on f. 7b, and no abbot or abbess. A king occurs on 7b; a female in a crown-like head-dress is seen in *all* pictures in which friars or monks occur.

It is a possibility which has occurred to me that the book may have been made for Eleanor of Provence, the queen of Henry III. She had at least one friend among the Franciscans—Adam Marsh (de Marisco) appears in his letters as her adviser from time to time. Eleanor came to England in 1236, and died a nun at Amesbury in 1291.

She seems a suitable recipient for such a book as this, but I cannot detect anything which definitely puts her into connexion with it; or, for that matter, anything which prohibits the idea of such a connexion.

We are, however, no nearer to determining the place where the manuscript was made. I tentatively suggested St. Albans, and my suggestion was, also tentatively, accepted by the writer of the notice in the publication of the New Palaeographical Society. I do not now think that the suggestion need be absolutely withdrawn,¹ but there are difficulties in the way of its acceptance. The chief one, to my mind, is that we seem to have reason for associating another type of Apocalypse with St. Albans—namely, the type represented by Bibl. Nat. Fr. 403, Add. 35166, and Mr. Dyson Perrins's manuscript, in all of which the pictures are of uniform size, standing at the head of the page, painted in light, bright colours, and without backgrounds. These remind us of a group of picture-books connected with the name of Matthew Paris—namely, the Lives of St. Edward the Confessor (Cambridge Univ. Libr.), of St. Alban (Trinity College, Dublin), of St. Thomas of Canterbury (fragment in private hands abroad²). The texts are in French verse, and are illustrated in the same manner as the Apocalypses. Thomas Walsingham expressly speaks of books of this type—if not of these very books—as having been executed by Matthew Paris. The Life of Offa (Nero D. 1) is a similarly illustrated book.

The Apocalypses I have named are admittedly English; the first of them (the Paris manuscript) is at least as old as the Trinity manuscript, and probably a little older. If it is a St. Albans book, we have to face the question whether one scriptorium would be likely to produce two widely different forms of Apocalypse within the space of a few years. It is not impossible; but we must allow that it constitutes a difficulty, and renders the consideration of other possibilities very necessary.

Canterbury was probably the birthplace of at least one fine Apocalypse (Lambeth 209), which contains the arms and effigy of a Kentish lady;³ and Lambeth 209

¹ The two fine St. Albans manuscripts at Trinity College, B. 5. 2 (Glossed Gospels) and O. 5. 8 (Glossed Epistles), deserve to be thought of in this connexion. They are earlier in date than our Apocalypse; but it seems quite possible that B. 5. 2 in particular might be a product of the same school.

² Facsimiled for the *Soc. des Anc. Textes Français*, ed. M. Paul Meyer.

³ And also has remarkable similarities to a Canterbury (St. Augustine's) Bible: Burney 11.

so closely resembles Mr. H. Y. Thompson's remarkable MS. 55 in certain minute details as to induce a very strong belief that that also must be a Canterbury book. These manuscripts, however, are not like the St. Albans picture-books nor the Trinity Apocalypse.

There are very few Apocalypses, at least of the earlier period, to which we can assign definite homes. Corpus Ch. Coll. Camb. 20 belonged to St. Augustine's, Canterbury, but was given to the library there by a Countess of Huntingdon. Eton 177 has a series of Bible pictures which seem to have been copied from paintings in the Chapter-house at Worcester; and Eton 177 is a sister-book, otherwise, to Lambeth 434, which belonged to a nunnery: the name of it is gone. Trinity Coll. B. 10. 2 has pictures of the Life of Edward the Confessor, which connect it with Westminster. 15. D. II. belongs to the family of the Gorleston Psalter, which Mr. Cockerell has investigated in so masterly a fashion. The McClean copy of the Metrical Apocalypse found a home at Nuncaton, and another copy of the same (Add. 18633) belonged to a place of which the name has disappeared with the exception of the last three letters, *-gie*. *Radingle* (Reading) is suggested by Dr. Warner, and with great probability. A copy in Magdalene College Library, Cambridge, betrays some connexion with Croyland. The fact is, that all the really fine Apocalypses were made, not for preservation in monastic libraries, but for the use of great nobles, ladies, or prelates. An indication of this is furnished by the prevalence of the French language in the texts. The Paris manuscript made its way into the Royal Library of France in the fourteenth century; 15. D. II., Harley 4972, Lambeth 209, Corpus Christi Coll. 20, all contain evidence of having belonged to "persons of quality." The Hunterian manuscript, the latest known to me, was made for a noble French family. We must place the Apocalypses along with the Psalters and Books of Hours in the category of books made for the rich; and this makes it difficult to trace them to their origin.

I do not, as I have said, entirely relinquish the idea that our book was produced at St. Albans. It seems to me, at least, that the scriptorium of an important monastery would be the place most likely to be able to furnish three artists of the required eminence, as well as a scribe so practised as he who wrote the text of the Trinity book. I do not think we are at present in a position to deny or affirm that the great non-monastic cathedral establishments, such as Lincoln or Salisbury,¹ could turn out books of such importance as this. Personally, if I am "headed off" from St. Albans, I should prefer to take refuge in Westminster. But it is wiser to confess ignorance. The publication of the facsimile is sure to bring more light, and I leave the problem, with a natural regret that I cannot solve it myself, but in the confident expectation that others will.

By way of concluding this introduction, I will recapitulate the main features of the development of Apocalypse-illustration as they have presented themselves to me. Upon that recapitulation will follow the description of the Trinity College manuscript, with some extracts from the notice in the publication of the New Palaeographical Society. My own view of the general course of the history we have been studying is this:

A cycle of Apocalypse-pictures takes shape in Italy in the fourth to sixth century. Our oldest representative of this is the Trèves manuscript.

It is propagated, in small numbers, through the succeeding centuries to the end of the twelfth.

Some individual in England or Northern France, about the year 1200, gives an impulse to the illustration of the book, and makes it fashionable.

¹ Salisbury is suggested to me by Mr. S. C. Cockerell, and the view merits the most careful consideration. He refers me to the Belvoir Psalter and to another Psalter at All Souls College, Oxford.

Ideas are taken freely from older copies, and additions are made—notably in the shape of scenes from the Life of St. John and the Antichrist-pictures in manuscripts of the first family.

A modification of this is made early in the thirteenth century, in which the pictures from the Life of St. John are reduced in number, and the Antichrist-pictures (which are really extraneous to the Apocalypse) are omitted. This is represented by the second family (some copies); but it seems that an important archetype in this group had lost its first leaf before it was copied. Hence come the manuscripts which begin their text with *Pissimo Caesari*. Further modifications omit wholly the Life of St. John, and subordinate families of copies, yet to be distinguished, are formed.

The popularity of the manuscript-Apocalypse dwindles during the fourteenth century, but is revived to some extent by the block-books of the fifteenth. A new era is begun by the publication of Dürer's woodcuts in 1498.

The Trinity manuscript is on the border-line between the unfixed and fixed cycles. It has the Life of St. John—but in an abnormal form. Its pictures are not uniform in size or placing, and some few subjects do not occur elsewhere. In respect of its text also it stands alone. Yet it is evidently indebted to the fixed cycle.

A review of the principal departments of Christian art, taken geographically, gives the following broad results:

Italy originates a cycle adopted by or imported into England, Germany, and France. In later times it is reacted upon by the Anglo-French cycle.

France is dominated in the thirteenth century by the Anglo-French cycle.

England is largely responsible for the cycle current in the thirteenth century.

Germany is dominated by the Anglo-French tradition, but has preserved the best examples of the earlier Italian (at Trèves and Bamberg). It also has its independent cycle (probably Haymo, and certainly "Alexander Minorita"), and further shows trace of the Byzantine (*Hortus Deliciarum*).

The Netherlands adopt the Anglo-French cycle.

Spain in early times (eighth and ninth centuries) has its own cycle (the Beatus-manuscripts), but adopts the Anglo-French.

The Byzantine tradition, seemingly independent of the Italian, leaves a trace in the *Hortus Deliciarum*, but is principally preserved in the Russian Apocalypses.

The following is a description of the Trinity College Apocalypse taken (with some necessary changes) from my *Catalogue* of the Western Manuscripts in Trinity College. It contains some repetitions of matters already discussed in the Introduction.

DESCRIPTION OF THE MANUSCRIPT R. 16. 2.

Vellum, 17 × 12, ff. 32 + 3, double columns of 56–58 lines. Thirteenth century, c. 1250, of magnificent execution: English.

Given by Mrs. Anne Sadleir. On the fly-leaf she has written:

I commit this booke to the custodie of the right Reuerend Father in God Raffe Lo: Bishop of Exon, when times are better settled (which God hasten) it is with my other booke and my coines giuen to Trinitie Colledge Librarie in Cambridge, God in his good time restore her with her Sister Oxford to there pristine happines, the Vulger People to there former obedience, and God blesf and restore Charles the Second, and make him like his most glorious Father. Amen.

— August the 20th

Anne Sadleir.

1649

Note:

Vid. Epistolam M^{ti} & Seniorum inter Chartulas prænobilis illius Foeminae Dominae Annae Sadler in hac classe reservatas.

There is an oldish mark (seventeenth century) in the cover: J. 1. 10 (R. 5. 5), probably later than the date of its arrival at the college.

The binding (sixteenth to seventeenth century) is of white skin with gold tooling. The royal arms and crown in the centre.

Collation: a² 1 stuck to cover || 1⁸-3⁸ 4⁶ 5⁴ (3 stuck to cover, 4 canc.).

I had noted the existence of an erasure on f. 1 of text and of a trace of a name on the last fly-leaf.

Further inspection makes me doubt the reality of either.

Text begins.

Col. 1. Tut des mescreauns crurent en nostre seigneur iesu crist par le prechement saint iohan le apostle.
—v il par la demustraunce de deu uit e ascrit le apocalipse en teu manere.

Col. 2. Nostre seigneur i. c. apres sun releuer enuea sas deciples
—e deslia mus del errur de la pacinerie.

It seems as if the text of these two columns ought to be transposed.

Col. 1. De (*for* Le) apocalipse iesu crist ke deu li duna

Col. 2. Uerrai chose est saint iohan le euangeliste auer esscrit cest liure. Apocalipse signifie f. 2 b
demustraunce.

On f. 3, which has no pictures, the text of the Apocalypse is continued on col. 1, and that of the comment on col. 2, and so on until half-way down f. 4 a. At that point the Epistles to the Seven Churches end. The comment on them ends:

Ke uus fusesi cunstreint a fere bens par pour del fu pardurable e repentir des maus. Mes pur co ke uus estes teue io comencera a uoir tai.

Text and comment continue in alternate columns, where they are of equal length: where the comment is more voluminous, it spreads into long lines extending across the page. f. 20 a is wholly occupied with writing, and also f. 25. On the *recto* of this are text and comment in two columns; on the *verso*, comment only, in long single lines. The subject, a disquisition on the precious stones of the New Jerusalem. f. 27 b is also wholly writing. The text and comment end on this page: the latter thus:

E la grace nostre seigneur iesu crist seit od nus tus e nus doit les armes des uertues par les queus nus garniz od lu dустre e baneur seums defenduz des enemis foreins e de ceus de deins. ke nus deseruuns estre parceres de la uie pardurable. ke uit e regne od le pere e od le saint esprit en secle de secles. Amen.

The Bodleian manuscript of the Apocalypse, published for the Roxburghe Club in 1876, under the auspices of the Rev. H. O. Coxe, though widely different in aspect from our manuscript, is not very far distant from it in date. It is slightly later, and some of its pictures are rather markedly similar in composition to ours. It will therefore be occasionally referred to in the course of my description.

Three artists (perhaps four) have been employed, I believe, upon the pictures. One is responsible for the first sixteen leaves, and for the pictures of St. John's life at the end, except the last leaf. His peculiarity is that he marks the colour in the faces of his figures. Their cheeks are graced with patches of pink. The second artist—quite the equal of the first in ability—leaves his faces pale. His work extends from f. 17 to f. 27 inclusive, with the exceptions of the miniature (No. 67) on f. 25 a and the remarkable picture of the New Jerusalem on f. 25 b. This, which affords the finest specimen of gold work in the book, I rather incline to attribute to a third artist. The figures seem to me to differ from the work of the other two. The last pictured leaf, f. 31, is unfinished. The inscriptions have not been added. In style it resembles the work of the second painter: but it is not so carefully drawn, and if it be his, he did this particular piece of work in a hurry. If not, it belongs to a fourth and inferior artist.

The pictures are distinguished by an extremely fine dry touch; and the scale of colour gives them an appearance of flatness, while they are at the same time incomparably rich.

The backgrounds are alternately blue and brown, studded with white patterns. Those on f. 1 are wholly of one or other colour; after that, there is a central panel of the one, and a broad border of the other.

The frames are uniformly plain bands of burnished gold.

The opening and closing pictures illustrate with unusual copiousness the Life of St. John the Evangelist. There are eight scenes at the beginning and twenty-two at the end. As to the source employed by the designer, pp. 16–20 of this Introduction should be consulted.

The following is a detailed description of the whole series of paintings. The colours employed are only occasionally specified:—

f. 1a. In three tiers.

1. In c., St. John, young, standing full-face under a gabled roof. On r. 3, and on l. 3, converts; each group has a label and so has John.

Theirs is: *L. (N)us refusums les ydles e creum en le deu ki sein. iohan preche.*
R. (N)us refusums les ydles e creum en ihesu ki iohan preche.

John's: *(T)ote choses sunt fet par deu e seinu lu nest rein fet.*

Legend, above: *(I)ci cum sein iohan le ewangeliste preche la parole deu as mescreaunz.*

2. On l. John baptizes Drusiana in a font supported by arches. Two Christians on r. On r. of this a tower, and three pagans looking in: one in close cap, one in winged hat, and one in peaked hat.

(I)ci cum sein iohan baptize drusteine. Dunt les paens curetes felenessement le espiement.

3. *L.*: Pagans with label (1); two holding John. Accuser with label (2). The "provost" throned, with sword and label (3).

(I)ci le amenent deuant le prouost de ephese. ki cumaunda ke il fust mene a domicien le amp(er)eur.

The labels are: (1) *(T)acez iohan al prouost kar il enentist le onur de nos deus.* (2) *Cestu ad despit nos deus e f. 1b.* (3) *(P)resentez iohan le enemi de nos deus a cesar.*

4. John, led to the sea, embarks in a ship. Two scenes. John on l., led by a man with stick and cloak over shoulder. On r. John, with two men behind him, steps into a ship in which are five men: one (small) on the yard, another having his head held over the side by a friend.

(I)ci cum sein iohan ua uers la nef: e cum il se met en la nef uers roume a domicien le empereur.

5. John before Domitian. One behind him. He has a label: *(D)eu enuea sun fiz en le monde ke nus uicums par lu. Accuser facing r., with label: Cestu destruit le onur de nos deus par nouele aprise.* Domitian (throned) full-face, on gold ground under trefoil arch; a white dog at his feet. He has sceptre and label: *(M)etez iohan en un ton-el- de oile ardent par ce ke il despit nos deus.* A counsellor, under arch on r., in gown with sword.

(I)ci cum sein iohan est ancu de sa aprise. deuant le empereur. e cum le empereur cumaunde ke il seit mis en un tonel plein de oile ardent.

6. John before the Latin Gate; he is clad in linen drawers, and steps into the cauldron. The gate (*(P)orta latina*), many-coloured, is on l. A man leans on a staff in front of it and looks on. Two men are behind John as he steps into the tub (of wood, with iron bands). He steps out on r. towards a savage and horrified man.

Ici cum il est mis en le tonel. e cum il sen ist si nest de ren bleste par la grace de deu.

f. 2a. 7. Domitian orders him into exile. Counsellor, with sword, on l. Domitian (throned) under architecture, with label: *(M)etez iohan ki despit nos deus en issil en le isle ki est apele patmos.* John (hooded) on r., led away by two violent men.

(I)ci cumaunde domicien ke sein iohan seit issillez en le isle ke est apele patmos.

8. The voyage to Patmos. John seated, full-face (with book), in a ship, with a dragon's head at the stern and a bird at the prow. Three other men, two with paddles, one with arm raised to the sail.

(I)ci est sein iohan mis en nef uers le isle ki est apel patmos.

f. 2b. 9. The vision of the angel. The Seven Churches. On l., in a square compartment, John sleeps on a square isle with wavy shores, surrounded by green water. An angel stands over him, with label: *(C)o ke nus ueez escriuez en un liure e enueez a set eglises ephesum etc.—laodiciam.* Below this label are four gold candlesticks. On r. the seven churches in two rows: three above and four below. They are of various forms, but generally speaking consist of a cupola or dome between two towers. An angel with book stands in the arch of each (half-length). The names of the churches are written on white bands above them. Ephesus is put on l. above.

(I)ci est sein iohan en le isle de patmos.

10. He adores the Son of Man. On l. he stands looking to r. An angel's face in the sky speaks to him: *(C)o ke nus ueez escriuez en liure e enueez a set eglises ephesum etc.—laodiciam.* Below this label are four gold candlesticks. Then John prostrate at the feet of Christ, who stands in blue robe with gold girdle, gold face, red eyes, and grey hair. A sword goes from His mouth to l. He has a label: *(N)e dutez ren. io su premerrein e derein e uif etc.—e ke koucin estre fet apres i ces choses (Rev. i. 17^b—19).*

f. 3a, b. Text.

f. 4a. 11. The door opened in heaven. A narrow compartment on l.; below, John looking up. Above, the door open. Within, the head of an angel blowing a trumpet, whence issues a label: *Muntez sa e io nus mustrerai ke kuuent estre fet apres i ces choses.* The rest of the picture is divided into four bands, interrupted in c. by a rectangle enclosing a circle. In the circle is God, in the spandrels the four beasts.

The elders have each a harp and a narrow-necked bottle. In the upper row are eight, and in the second and third rows four each, in the lowest eight.

The face of God is green ("in sight like unto an emerald"). He holds a book *liber signatus*, and a flowering sceptre *virga iusticie*. On either side of the throne are three nimbed beasts' heads labelled *fulgura, uoces, tonitrua*, and below His feet is the globe, lettered *Asia, Affrica, Europa*. Below this is white water.

f. 4b. 12. John is in a narrow compartment on l. In c. a mandorla. God seated, with sealed book and sceptre, and sphere (on water) below His feet. The ground behind Him is gold. In the spandrels the four beasts with labels *Secs, Scs, Scs, nostre seigneur deu tut pusaunt ki est.* On r. and l. four square spaces, each containing six kneeling elders, with gold vials; some take off their crowns. Two labels run across the groups. *(N)ostre seigneur deu nus estes digne recieure glorie e honur etc.—e sunt tutes choses criez (iv. 11).*

f. 5a. 13. The angel proclaims. Quis est dignus. John on l. The angel holds a label: *(K)i est digne ouerir le liure e delier les signacles de lu. John weeps.*

On r. an elder speaks to him; he has a label: *Ne plureiz: ueez le leun del ligne iuda etc.—e sas set seaus (v. 5).*

14. The Lamb takes the book. In a narrow compartment on l. is John with book. On r. three compartments; r. and l. groups, each of thirteen angels with label: *(L)i aignel ki est oscis est digne raceiuer glorie etc. (v. 12).* In c. a

mandorla (the four beasts in the spandrels). God seated (full-face) with sceptre. The Lamb, with seven horns and seven eyes, takes the book (on *l.*). In the throne are six faces. Before it the Lamb with banner, a spear wounding its breast. It holds a book inscribed: *le nouvel testament e le veil*. Next below, a narrow band containing the twenty-four elders, each with a harp and gold vial. In *c.* a label: (*N*)*ostre seigneur deu uus estes digne — de tus lignages e langages* (v. 9). Below this, another narrow band. On *l.* water, with fish; then birds (swan, peacock, cock, etc.); twelve men and women in two groups, with label: (*B*)*eneisun e honur etc. — en secle de secles* (v. 13); group of beasts (horse, ox, lion, etc.); water, with fish and two swans.

f. 5b. 15. The first horse. The composition of 15-17 is as in the Bodleian Manuscript (Bodl.). John on *l.* Demi-angel with scroll: (*V*)*eneis ueer*. Rider on white horse, crowned, with arrow on bowstring.

f. 6a. 16. The second horse. The lion in air has the label: (*V*)*eneis ueer*. *Co est a dire*. *Entendez aspirituauement co ke uus liex*. Crowned rider on red horse, with sword.

17. The third horse. The ox, with label inscribed as in the last. The rider on the black horse, crowned, with balances.

f. 6b. 18. The pale (brown) horse (as Bodl.). The rider here has nothing in his vial. Hell-mouth, full of devils, follows him. Over it is the eagle, with label as before.

19. The souls under the altar (as Bodl.). John on *l.* The altar, with panelled frontal, stands on four round-headed arches. In each stands a nude figure. *Les almes des tues pur le amur as deu*. Across them a label: *Seint e uerrai seigneur etc. — ki habitent en la tere* (vi. 10). On *r.* two angels clothe two souls.

f. 7a. 20. The sixth seal. The earthquake. John on *l.* Above, on *r.* of him, black sun and red moon; mountains in air; falling towers; terrified crowd (a king among them) run to a mountain on *r.* They have a label: *Muntaines chees sur nus e museis nus de le face del seant sur le trone e del ire del agnel pur co ke* (vi. 16).

21. John on *l.* A great circle, the circumference red, with green water inside. At the cardinal points stand four angels, those at top and bottom between two trees, holding winged masks (winds). Within is an oblong, divided into twelve narrow compartments in two rows; each contains a number of figures, and above each is written the name of a tribe: *le ligne iuda, — ruben, — gad, etc.* In the upper *r.* corner an angel proceeds out of the sun, with a label: (*N*)*e museis a la tere etc. — en lur fruns* (vii. 3).

f. 7b. 22. Three tiers; the first in three divisions. *C.* mandorla (four beasts in spandrels, with names of Evangelists); God enthroned, with Lamb on *l.*; globe inscribed (*A*)*sia, (A*)*frica, (E*)*uropa below His feet; six faces on the throne. R. and l. kneeling angels (seven on each side). Label: (B)*eneisun e clarte etc. — *en secle de secles amen* (vii. 12).

Second tier. The twenty-four elders crowned, seated, with harps.

The third. John on *l.*, with label: (*M*)*un seigneur uus sauez*. Crowned elder with two labels: (1) (*I*)*ceus ki sunt cuers de blanches vestures ki sunt il e dunt vindrent*. (2) (*I*)*ceus uns ki vindrent etc. — en le sanc del aignel* (vii. 14). On *r.* a crowd of men and women (a king, a queen, a bishop, a monk, two priests, etc.) in white, with palms. Label: (*S*)*ainte vii a nostre deu etc. — e al aignel* (vii. 10).

f. 8a. 23. Two tiers. *A.* John on *l.*, with book. Seven angels receive trumpets from an eighth. On *r.*, in mandorla, God enthroned, as in 22, without the globe.

B. John. Angel with censer and incense-ship. Altar. God in a circle above it. Angel pours censer upon trees. Flames in air. Cloud above, with six faces in it (thunders).

f. 8b. 24. John. Six angels with trumpets. A seventh on *r.* blows trumpet over trees.

25. John. The second angel blows trumpet. Sea, green with band of red. Two ships capsize: four others on *r.* with frightened crews.

f. 9a. 26. John, bearded. Angel with trumpet. Six men lying dead, or tearing their hair, or attempting to drink, by a river, into which a star (*A*)*sinthium* falls.

27. John. Angel with trumpet. Gold sun and moon on *r.* Below them a flying eagle, with label: *Alas alas alas as habitauz en tere* (viii. 13).

f. 9b. 28. John. Angel with trumpet. The locusts, with black bodies (winged, crowned), issue from (*I*)*le put de abisme*. Their king (crowned, black, and winged) is mounted on one. *Le rei des gresiliens. Si est apele en fraunceis dewastaunt*. Terrified men on *r.*

f. 10a. 29. Two tiers. *A.* John. Angel with trumpet. God enthroned in an eight-foil medallion in air. From a face on *l.* of throne proceeds a label: *Destiez les quatre angeles — de eufraen* (ix. 14). On *r.* the four angels, with vicious brown faces and bound hands, lie on green water. An angel unbinds the hands of one, who grins at him.

B. The four angels stand on water. Three of them have swords, forked spear, and axe.

30. John and another man, beardless, in dark habit, with girdle: this second figure should perhaps have been drawn as an angel. A troop of mailed horsemen, with hideous grinning faces and hooked noses, ride to *r.* mounted on locusts, which breathe fire on to men on *r.*, some of whom fall dead.

f. 10b. 31. *A.* John. The great angel, surrounded by cloud, a rainbow over his head, raised hand: *r.* foot on water, *l.* on earth (a little sphere, containing two oxen and a tree).

John sits on ground, writing and looking up. Above, in a cloud, seven heads (thunders); label: *ne esscriuez pas les signes ke les ses toneires unt parle* (x. 4).

The angel, as before (without cloud or rainbow), hands the book to John on *r.* Label: *Receueiz cest liure e deuorez le — serra cum mel* (x. 9). A face in a cloud above says: *Allez si perneiz le liure — e sur la tere* (x. 8).

B. John sits and begins to eat the book. He sits full-face, holding both hands on his stomach, and looks anxious. Angel on *r.*, with label: *Il te koent de rechef prophetizer — e as nus reis* (x. 11).

f. 11a. 32. John, seated on *l.*, takes measuring-rod from angel. Label: *leuez e mesurez le temple deu e les oraunz en lu* (xi. 1). The temple on *r.* Porch; three pointed cupolas form the roof of the main building, divided by four towers. Under a great trefoiled arch below are seen a man and woman praying on either side of a draped altar.

f. 11b. 33. *A.* In *c.* the two witnesses (in brown robes, bare feet, red caps, staves) address two crowds seated on *r.* and *l.*

B. The witness on *l.* breathes fire on to the people on *l.* The other addresses those standing on *r.*

f. 12a. 34. *A.* Crowd on *l.*; one, with wreathed head, points to the witnesses (in lighter brown). They lie on the ground, holding a broken spear, and the beast (a horse covered with mail, with dark-coloured crowned human head) gnaws the hand of one.

B. Buildings and people on *r.* and *l.* The witnesses lie dead in *c.*

f. 12b. 35. People on *l*. The witnesses standing full-face. A face above says: *Muntez sa*. Falling buildings on *r*; above, the feet of the witnesses in clouds. People falling from towers and lying dead on *r*.

36. John. Angel with trumpet. God (throned) in quatrefoil within circle; faces in the spandrels saying: *Le reame de cest mund—en secle de secles* (or parts of the same text (xi. 15)). The crowned elders kneel, facing *l*, with label: *Nus rendums graces—e la gent sun cureces* (xi. 17, 18^a). On *r*, the heavenly temple, with shrine (the ark) on altar, under trefoiled arch. Over the roof are four faces, lettered *Gresil, Fudres, e voi*.

f. 13a. 37. *A*. The red dragon; his neck cleverly represented as a mass of roughness and wrinkles. The woman (reclining in bed, with cusped nimbus, with twelve stars at the points, gold flames of the sun by her, and crescent at her feet) hands her child to a kneeling angel on *r*. The angel bears it up to a vacant throne in a circle on *r*.

B. The red dragon. The woman seated between trees.

f. 13b. 38. Michael, with spear and shield, standing on the back of the red dragon. Three angels (two on *r*, one on *l*) fight smaller dragons with hatchet, sword, and spear.

Label, issuing from a face in *r*. corner: *Ore est fete saluz—de iur e de nus* (xii. 10).

f. 14a. 39. *A*. The red dragon casts water out of his principal mouth, which runs into a hole in the ground. The woman looks back at him. An angel above puts two wings on her. On *r*, she flies away over trees, in one of which is an owl, in the other another bird.

B. She sits between trees. Angel from above brings her a cake and a chalice.

On *r*, eight small figures (women, clerics, civilians), in air and on earth, fight the dragon (in air) with bow, cross-bow, sword, javelin, spear, hatchet. The women hold red objects in their hands. The colouring of this picture is described in detail on p. 35.

f. 14b. 40. *A*. John. The red dragon on the shore. On the water stands the second beast, dark and spotted: kneeling worshippers on *r*. say: *Ki est semblable a la beste e ki purra cumbatre od lu*.

B. The second beast, fighting with ecclesiastics (one a friar (?)) and women; worshippers on *r*, one has a winged head-dress.

f. 15a. 41. *A*. John. The third beast (or false prophet) rising out of the earth. He is dark brown, two-horned, and has a short red cloak.

C. He sits on a mound, facing *r*, and points with a short staff to the sky, whence flames pour down. The second beast faces him, and on *r*, are worshippers.

B. Three men, about to kill three martyrs (one a cleric). Two others kneel to the beast, who stands on an altar on *r*.

f. 15b. 42. The false prophet seated on *l*. Two men (with pens) about to mark the forehead and hand of two kneeling men. More people on *r*, one on horseback.

The colouring is described on p. 35.

f. 16a. 43. Three-quarter page in three main tiers.

A. John. In *c*, quatrefoil in circle, the four beasts in spandrels outside. The inner spandrels have a delicate pattern of white on blue. In the quatrefoil is a vacant throne. On *r*, and *l*, four compartments, in two tiers. Those on *l*, each contain three, those on *r*, four crowned elders, seated.

B. Ten more elders, seated.

C. The Lamb, with cross and banner, in *c*, on Mount Sion. One figure in front of the mount, back to the spectator; a crowd on *r*, and *l*.

f. 16b. 44. John. Above, three angels in air, horizontal, with labels:

(1) *Ki auerad aore la beste—e devant le esgard del aigne* (xiv. 9, 10).

(2) *Babilon chei icale grande ki embeuera la gent del vin de sa fornicauiun* (xiv. 8).

(3) *Dutez nostre seigneur—ke le uere de sun iugement uent* (xiv. 7^a).

Below, two groups of seated people; between them a falling city.

Here the second artist begins.

f. 17a. 45. John, a tree on *r*, of him. Christ (crowned and winged), seated in a cloud, holding a sickle. Below, He reaps corn. An angel in temple-door on *r*, with label: *Metex nostre faucille—le ble de la tere esuechist* (xiv. 15).

46. Angel in temple-door on *l*, with sickle. Angel by flaming altar, with label: *Metex la faucille—les grapes de la sunt meures* (xiv. 18).

Angel plucking grapes, which hang over a winepress. Two devils: one plucks grapes, one works the screw of the press. The juice runs out to *r*, where three horses stand in a city gate, their bridle-reins hanging down into the stream.

f. 17b. 47. John. In a cloud stand seven angels, conversing.

48. John. On a green sea, with band of red (glass and fire), stand nine people with harps: some are women, and some ecclesiastics, including a Benedictine, a Franciscan, and a Dominican.

f. 18a. 49. John. In a cloud-enclosed space; on *l*, the temple; a face seen at a window says: *Alex e aspaundes les set foies del fre de deu en tere*.

On *r*, of the temple are the seven angels, in light robes with gold girdles. The foremost takes a gold vial from the claws of the eagle, who holds six others.

f. 18b. 50. First and second vials. The first poured on seated men, who writhe; the second on the sea, which is red. The angels issue from clouds.

51. *L*. The third vial poured on red rivers.

C. Angel standing in cloud, with label: *Vus estes dreitarel—si cum il sunt dignes* (xvi. 5, 6). Above, on *r*, the altar; a face proceeding out of it on *l* says: *Nostre seigneur de tui pusaunt—tas iugemenz sunt uerrais e dreiturs*.

Below, John sits on a mound.

f. 19a. 52. *L*. The fourth vial poured on the sun. Men below writhe.

R. The fifth poured on a throne (that of the beast). Men on each side sit and gnaw their tongues.

f. 19b. 53. *L*. The sixth vial poured on water (Euphrates), which divides.

John, facing *r*. The two beasts, on mounds, facing each other; the false prophet between them. Three brown-tailed frogs come from the mouth or mouths of each.

54. The seventh vial poured on to seated people. On *r*, in air, three islands (marked *Isle*). Below, four cities, one falling. Above them on *r*, (in clouds) the heavenly temple, with Christ throned in *c*, in a quatrefoil. A face on *l*, of the throne says: *Il est fet*. Four heads above, lettered: *Fudres, Vois, Teneires, Teremot*.

f. 20a. 55. John, led by an angel, with label: *Veneis io uis musterrai—ke set sur mutes ewes* (xvii. 1). In c. the woman (in embroidered garment), holding a gold-covered cup, sits full-face on the back of the red seven-headed beast.

On r. she sits on a group of hills, with three rivers, holding a mirror.

f. 20b. 56. John. Babylon fallen: devils' heads seen over the walls; and owls, storks, etc., perched on roofs. Above, an angel with label: *O le chei O le chei Babilon la graunt—del ire de sa fornicaiun* (xviii. 2). R. a gate, out of which comes monks, and a Franciscan, and a woman to r. On r. a group of king and others face them. Above, a face in air says: *Mum poeple isset de lu—solum sas oeures* (xviii. 4-6).

f. 21b. 57. An angel standing on the sea, about to drop a millstone into it. A ship on r. with two men.

Label: *Babiloine cele graunt cite cerra abatu par tel air—e ia mas ne terra troue.*

f. 22a. 58. A. John on l. In c., in air, Christ throned, with book inscribed A. ω. He is in a mandorla within a lozenge. In the spandrels, a white pattern on blue. On r. and l. faces with labels: (L.) *Vas tus les seins nostre seigneur—patis e graunt* (xix. 5). (R.) *Alleluia. Pur co ke nostre seigneur deu—ke les noces del ainel uindrent* (xix. 6, 7). On the sides of the lozenge four half-circles contain the four beasts. Below and on r. and l. the crowned elders kneel. Label: *Amen Alleluia. On r. and l. above, two faces with labels: (L.) Alleluia Lowange e glorie—ki korampist la tere* (xix. 1, 2). (R.) *Alleluia. E la fumeie muntera en secle de siecles.*

B. the marriage-supper of the Lamb. On l. two servants, one with dish. Then a man in red, with wreath, playing the fiddle. A table. The Bride (nimbed) embracing the Lamb, who stands above the table. Three guests on r. On the nearer side two servants kneel (with knife, and dish, and cup) and a harper sits. The colouring is described on p. 35.

f. 22b. 59. John and the angel. He kneels. The angel takes his r. hand, and has a label: *Veex ne le fetes—orez deu* (xix. 10).

60. The "Word of God." John on l. In a cloud-surrounded space: on r. and l. two bands of nimbed horsemen facing to c. In c. Christ, full-face, in brown robe on horseback, with seven nimbi, and a sword horizontal at His mouth, the point to l.

On r., outside the cloud, Christ treading the winepress. His light robe is stained with blood, and on it is written: *Rei des reis—e seigneur des seignurauns.*

f. 23a. 61. John. Angel in the sun (a gold disc); label: *Venez e asembles uis—e chars des seams en eus* (xix. 17, 18).

Below, a crowd of birds flying or perched on trees, among them a magpie, owl, stork.

The second beast at the head of his army, facing l.

Three kings and other horsemen, all mailed; one of the horses has a vermilion housing. On three pennons are blue birds, on a fourth a blue lion.

The colouring is further described on p. 35.

f. 23b. 62. Defeat of the beast. Angel stands over hell-mouth, and thrusts down the second beast. The false prophet (in red) is already there, and devils.

On r. lies a crowd of dead mailed men, and horses. Birds feed on them, or perch on trees.

63. Satan imprisoned. John. Angel in air, with key and chain ending in a collar. Red dragon on earth, with chain round neck, held by angel with key, who stands and faces r. Dragon thrust down a stone *puteal* (*Le put de abisme*) by angel, who faces l., and has fork and key in the keyhole of the pit.

f. 24a. 64. The first resurrection. John. Four figures (saints, but not nimbed) seated full-face on a rich seat. On r. a crowd of eleven figures.

65. The final war. On l. seven mailed men attack a walled city with battlements; they have cross-bow, pick, and beam, used as battering-ram against the gate. Within the city are seen seven heads of people: some are praying. Three more on turrets blow horns. On r. fire falls on the attacking party (ten in number this time). On r. of this an angel in air thrusts down the dragon with spear into hell-mouth.

f. 24b. 66. Two-thirds of page. A. In c., Christ in mandorla (throned) shows His wounds. On l. above, three angels with chalice, lance and nails, cross, and crown of thorns; below, Peter, a priest, a Franciscan, a woman, a monk, and another.

On r. above, a group of nude men, women, and children standing in water. They hold open books. Below, hell-mouth; nude figures stand in it, holding open books: all have their eyes closed.

B. A large hell-mouth, the breadth of the picture, full of souls and devils.

f. 25a. 67. By the first artist. John on l. In c., descending from a cloud, the New Jerusalem, many-coloured, with three open gates seen on the exposed side.

On r., in air, Christ in mandorla, with labels: (1) *Veex ku (or ki i(ø)) fas tutes choses noueles. Escriuez pur co ke ce(s) paroles sunt tres leaus.* (2) *Io su A. e. ω. cumencement e fin. Io durrei a celu ki ad seif de la fontaine del.* From a face on r. of throne comes a label: *Veex le tabernacle de deu—ne plur-ne cri* (xxi. 3, 4).

Below, on r., John sits, facing l., writing and looking up at Christ.

f. 25b. 68. By a third artist. Two-thirds of the page. The New Jerusalem, laid out in ground-plan, with three open gates on each side. At bottom, on l., John led upward by the hand by an angel, who says: *Vene(z) io uis musterrai la femme espuse del aignel.* In c. is a square of exquisitely patterned gold; within it, below, an angel with measuring-rod stooping to r.; above, on l., God throned, with book inscribed AMEN; the Lamb on l. From below His feet a stream of water goes to r., and passes through a beautiful conventional pattern of branch-work, many-coloured.

Over the gates (in capitals usually) are written the names of the tribes: at top Iudas, Simeon, Leui. On r. Ruben, Isacar, Zabulon. Below, Dan, Neptalim, Gad. On l. Azer, Iozep, Benjamin.

The background of the gates is composed of parallel bands of gold, silver, brown, blue, purple, pink, etc., seemingly twelve in number, not counting those that compose the frame. On these are the names of the Apostles in white capitals, which have been to some extent defaced.

At top, in c., sc. (P)RE. SC. IOHAN. On l., sc. IVDE.

On r., sc. BARNABE. SC. ANDREV.

Below, sc. MATHEV. SC. PHILIP. SC. TOMAS.

On l., sc. SCIMON. SC. IACOB.

f. 27a. 69. By the second artist. John kneels to an angel, with blank label.

On r. he kneels to Christ in mandorla, with blank open book. Outside the mandorla is a lovely pattern of yellow on blue.

On f. 28 *sqq.* the series of pictures illustrating the life of John is continued. There are three pictures on a page, separated by broad bands containing the titles, which are in a larger hand than those at the beginning.

f. 28a. 70. The death of Domitian. In c. he lies on the ground, crowned, covered with wounds. On l., two knights, one drawing his sword, the other about to strike and holding Domitian by the elbow. On r., two not in armour attack him with axes; a third in mail, with gold helmet, pierces him with a spear.

(*Jci coment les romains oscient le empereur e ren ne uolerent auer estable de haunt ke il establi.*)

71. John's return. On l. a ship with sail, and steerer with paddle. John, with book, steps out. Four people and a servant with a saddled horse meet him. Label: *Beneit seit le nun deu ki seint iohan nus a remene de issil.*

(*Jci coment seint iohan reuent de issil apres la mort domicien e cum le poeple uent a cuntre lu.*)

72. John raises Drusiana. He stands in the doorway. Drusiana sits up on a bier, five relations by her.

On r. two poor men, one with a child attending, who carries a bowl, one with a child on his shoulders.

Three labels: (John) *Li men segnur ihesu crist te resuscite drusieine. Lenez sus si ua a ta mesun. si me aparaille a manger.* (The husband) *Vn deus es ki seint iohan preche. e un verrai ihesu crist nostre segnur.* (A woman) *Beau sire neez nostre amie drusieine ke nus portum ci morte ke desirait nostre repeir.*

(*Jci cument lem porte drusieine pur enterer. e cum seint iohan la resuscite par la priere des poeures.*)

f. 28b. 73. The jewels broken and restored. Crato, the philosopher, in brown habit, with cowl and stick. Label: *La richesce de cest secl ren ne uaut. Ales e despices nos peres.*

People listen to him. Two men break up jewels on anvils with hammers.

On r. Crato and five others face towards John (r.).

Labels: (Crato) *Si nostre mestre voit ki le pris de ces gemmes seit done as poeures fai les entres.* (John, 1) *Sire deu fetes ore ke ces gemmes soient entres e en meimes la beaute ke il furent.* (2) *Fol desp(ite) i ad ici del monde ki est lowe des buches des hommes. e desp(ite) de deu. si cum ueine est la meisme ke ne oitrae (?) la enfermete.*

(*Jci cum craton le filosofe precha le desp(ite) del monde. e cum seint iohan le arseine del depescer des peres.*)

74. Conversion of Crato. He and his disciples kneel to John.

On r. John baptizes some of them in tubs; two others are stripping.

(*Jci cum craton od sas disciples e od las deus iueneus cheent deuant les pes del apostle. e cum il sunt baptizez.*)

75. Two youths give bread (out of a basket held by a boy) to a crowd of poor; two (Atticus and Eugenius) are behind John, who is speaking.

(*Jci cum les iueneus departent le pris des peres as poeures e cum les deus riches hommes de la cite de ephese si sioient seint iohan.*)

f. 29a. 76. An old man. John, with label: *Alez si acatez nos teres ke vus vendistes. Kar le celestien guerdan auez perdu e ore vus akatez vestiment de seie e haunt nostre richesce terra ale si perderez le pardurable g(lorie?).*

On the ground are bundles of golden rods, and jewels. The two youths (Atticus and Eugenius) stoop. Label: *Ki uint unkes a nus de illoc ki nus psum crere.*

On r. stand three young men, listening.

(*Jci cum seint iohan turna les verges en or e les uiles peres en peres precieuses.*)

77. John, with label: *Di iueneus. Jo ai espandu lermes par tai a deu nostre seigneur ke tu puses resusciter de mort pur ce ke nus annuntiez a ces deus iueneus cum graunt peine les atent.* Three youths sit up in a rich sarcophagus. By it kneels a youth in brown.

The three raised youths and another face r. One has label: *Io ui uos aungeles plorauns e les aungeles satanas asoisians de nostre perdition. ia auez perdu le regne ke uis ert aparile.*

There is a mistake here. John only raised one dead man—the kneeling figure; the three others were raised by Christ, and John merely tells the story of it.

On r. are the two youths in grief.

(*Jci cum seint iohan resuscite treis mors e le fix de une nedue ki blasme les iueneus.*)

78. John, with label: *Offreis repentaunce trente iurs a deu en queus les nerges puent retourner a lur naturete les gemmes ensement.*

Six people (two being the youths) kneel to him.

On r. the two youths kneel, facing r. The bundles of rods and the stones are seen on r.

(*Jci cum seint iohan dist co ke il deissent fere pur lur trespas.*)

f. 29b. 79. John, with label: *Nostre sire ihesu crist dist ke il ne voit pas la mort des pecheurs mes ke il conuertissent e uesquissent. e dist de ceus ki se repentent ke greineure ioie est al cel de.*

The two youths face him. Label: *Ben sauum ke nus auum peche. mes oiz plaines de lermes nus repenium. E ore te prium ke la misericorde ke nus auez preche en fet nus demustreis en fet.*

On r. the two face r. One has a bundle of rods on his shoulder, the other empties a lap full of pebbles at the foot of two trees.

(*Jci cum seint iohan cunforte les iueneus. e cum il reportent les nerges al bois.*)

80. (John destroys Diana's temple.) Crowd on l., one with wreath. John faces r., with label, and points to falling temple. Among the ruins is a niche containing an image of Diana (a dark, ugly woman), crowned. Crowd on r. face l.

Label: *Sache ceste multitudine de gent ke cest yale de diane est diable. e ore comaud io al nun nostre seigneur ihesu crist ke cest temple de diane seit destruit od tut les ydles ke en li sunt. issi ke nul homme ne eit dammage.*

(*Jci cum le temple od tut les ydles chet par le preere seint iohan.*)

81. John, with label. Aristodemus (with label) and crowd of four face him. Aristodemus is mitred. On r. he stands before a throned ruler and speaks.

Labels: (John) *Coment porrei io oster ceste mescreaunce de tun corage. Si tu me donnes uenin a beuere e io le nun de mun deu apele. ia tun uenim ne me nuira.*

(Aristodemus) *Si tu uois ke io creie en tun deu io te dorrei uenin a beuere e haunt tu le aueras beu. si tu semples ne mures dunc aparra ke tun deu est uerrai ke tu preches.*

(*Jci cum seint iohan arseine aristodime. e cum aristodime demaunde deus dampnes del mestre de la cite a beuere le uenim deuant seint iohan.*)

f. 30a. 82. John drinking the poison out of a gold cup; Aristodemus and crowd watch him; before them lie two distorted corpses.

On r. Aristodemus, facing r., lays a garment on the two dead men; four others on r. watch.

Labels: (John) *Sire deu li men pere ihesu crist a ki tute creature cert e a ki tote uermine tapist serpent dragun.* (Aristodemus) *Ou tu lessez ceste doctrine ou tu beuez cest nenim si mustveras cum tun deu est pusaunt si tu remains uif apres ceo ke tu le aueras bu.*

(Aristodemus, on r.) *A uus me enueit le apostle ihesu crist ke uus releueiz en sun nun. ke tuz sachent ke uie e mort est suiet al men seigneur ihesu crist.*

(*Ici cum seint iohan beiz le uenim e cum aristodime met la cote seint iohan sur les enuennimes.*

83. John, with label: *Alez si iunez une semaine.* Aristodemus (in mitre) and another kneel to him. In c. he baptizes a man in a rich font on legs. Aristodemus strips. Two on r. watch.

(*Ici cum seint iohan dist a aristodime e al mestre de la cite co ke il deuient fere e komens il les baptize.*

84. The story of the robber (see Clem. Alex. *Quis diues saluatur*?). John, with a youth between his arms, whom he commends to a bishop.

Label: *Icestu uus comaund io a garder e endoctriner al tesmoine ihesu crist e etote seinte eglise.*

In c. the bishop, seated, teaches the youth, also seated.

On r. the bishop baptizes him in a rich font.

(*Ici cum seint iohan baut a la eueske un iuuenel a garder. e cum le eueske enseigneit le iuuenel. e cum il le baptize.*

f. 30b. 85. John and the bishop, facing, with labels. John says: *Rendez a mai celu ke io uus comaundai e par le tesmoine de ceste seinte eglise ke uus gouvernez. Io se demaund le iuuenel ke io comaunda.* The bishop, dejected, says: *Mors est. Verroiment est il mort a deu. kar il se departi plain de totes mauuelistes e al derain deus mauueis larun e ore si est en un munt od graunt compaignie de larruns si ad le munt purpris pur la gent gatus e oscire e rober.*

In c. two trees, with birds on them, projecting outside the frame. Two men, with bows, shoot at the birds. The youth sits on a mound on r., facing l., with a bow. A man with wreath on r. strings a bow.

(*Ici cum seint iohan demaunde le iuuenel e cum il est al bois od laruns.*

86. John, on a dapple-grey horse, riding to r., with label: *Pur quai fues tu beau fiz sun pere pur quai fues tu un ueillard sanz armes. merci eez de tai e ne eez nent de pour kar unkeore poez auer esperance de uie. Beau fiz esteez. A man with wreath, and arrows at his belt, catches the horse's rein. Another, facing l., draws his bow. The youth looks to l., and runs to r. among trees.*

(*Ici cum le iuuenel sensut e cum seint iohan point apres si le apele doucement.*

87. John, on l., takes the arm and kisses the hand of the youth, who kneels to him. In c. he baptizes him in a green font. On r. he leads him by the hand into the door of a church on r.

(*Ici cum seint iohan baise la destre del iuuenel e cum il le baptize e cum il le remene al eglise dunt il fu issu.*

f. 31a. On this leaf the inscriptions have not been added, and the drawing is by an inferior hand, and the colouring paler.

88. John and another kneel on l. before an altar in c. On r. John gives a key to one on l. Three people stand in a door on r.

This probably represents the consecration of the robber-youth as bishop.

89. John kneels on l. A beardless Apostle in c. (it should be Christ) holds a church with open doors, and speaks. Behind are six more Apostles, of whom Peter, with book, is foremost.

This represents Christ appearing with His disciples to John (then aged 99), and bidding him prepare to join them in five days.

90. A crowd of men and women, seated and standing, listen to John, who stands in blue chasuble, with cross-staff, facing l. Behind him is an altar. He resembles Peter in No. 89. On r. are two men, digging his grave with spade and pick.

This represents John's farewell to his people. At his command, a grave is dug for him.

f. 31b has only one picture at the top.

91. On l. a group of people face r. John, in pink chasuble, with joined hands, stands in a marble sarcophagus in the floor.

In c. is a draped altar. The same sarcophagus, empty. Four people on r. look into it and converse.

This represents John descending into his grave; after three days it is found to be empty.

From the description written to accompany plates 38 and 39 of Vol. I. of the New Palaeographical Society's publications I extract the following portions:—

"Nothing is known of the history of the volume before the sixteenth century. The binding, of white skin, finely tooled, with the royal arms and a crown in the centre, dates from about 1550-1560, and is evidently the work of Thomas Berthelet, the tooled designs being identical with those on a book bound by him for Queen Mary (see W. Y. Fletcher, *English Bookbindings in the British Museum*, 1895, pl. xvi.). Possibly, therefore, the manuscript at this period belonged to the royal library. Later, it came into the hands of Anne Sadleir, eldest daughter of Chief Justice Sir Edward Coke, and wife, from 1601, of Ralph Sadleir, or Sadler, of Standon, co. Hertford. On the fly-leaf is a note, written and signed by her, with the date, Aug. 20, 1649, stating that she entrusted the manuscript to Ralph (Brownrig, ejected), Bishop of Exeter, to be given, 'when times are better settled (which God hasten),' to Trinity College Library. She lived to see the Restoration, surviving her husband, who died Feb. 12, 1660 (Clutterbuck, *Hist. and Antiq. of the County of Hertford*, iii. 1827, pp. 229, 237). . . .

"The ruling is in plummet, with two vertical lines on each side, and three between the columns. The writing is in neatly formed, compact minuscules, with initials in blue or red, filled in and surrounded with penwork flourishes in red or blue. The small initials in the text are rather heavy; in the second quire they are distinguished by patches of red. Marginal corrections are occasionally made in a smaller hand of an English charter-type of the first half of the thirteenth century.

"From the extent and character of its decoration, the manuscript is undoubtedly one of the very finest surviving examples of an illuminated Apocalypse. The frames of the miniatures are formed of narrow bands of gold, plain or stippled, edged with thick black lines; the backgrounds consist of a rectangular central panel and a broad border, painted

blue and brown interchangeably, the surface in both cases being studded with small designs of stars, crosses, rings, trefoils, lozenges, fleur-de-lis, etc., in white or red. The miniatures are mainly the work of two artists of equal excellence, one of whom was responsible for the first two quires (ff. 1-16), and the other for the third quire (ff. 17-24). The former's colours are generally darker and more thickly laid on, and his flesh tints are pink, with a deeper patch of colour very low down on the cheek; the latter uses a somewhat lighter blue and brown for the backgrounds, and his colouring is often hardly more than a wash, while the features of his figures are uniformly pale, sometimes with streaks of white over the eye-brows and down the nose. With the fourth quire (f. 25) the first hand reappears, continuing to the end of it (f. 30); but the miniature on f. 27 was, perhaps, painted by the second hand, and there is clear evidence of a third in a specially fine design of the New Jerusalem on f. 25b. This has a rich gold ground, covered with a vine-leaf pattern, and with rosettes of dots enclosed within squares; the figures are also very delicately drawn, and their feet in particular have the toes less widely separated. The last four scenes from the life of St. John (three on f. 31 and one on f. 31b) are by a fourth hand. They are altogether of inferior execution, and have diapered grounds, and the explanatory inscriptions in French have not been inserted.

"As to the origin of the manuscript, there can hardly be a doubt that it was executed in England, and Dr. James is 'a little inclined to suggest' that it came from the scriptorium of St. Albans Abbey. He does not give his reasons, but the suggestion receives some support from a comparison of its miniatures with the best of the outline drawings in the Life of Offa by Matthew Paris in the St. Albans Manuscript, Cotton, Nero D. 1 (see Sir E. M. Thompson's *English Illuminated Manuscripts*, 1895, pl. 13). There was a flourishing school of art at St. Albans in the early part of the thirteenth century under Walter of Colchester, who became sacrist about 1213, and died in 1248 (see W. Page, 'The St. Albans School of Painting,' *Archaeologia*, lviii, 1902, p. 275). With his brother, Master Simon, and his nephew, Brother Richard, he executed among other works the paintings (tabulae) before the altars in the church in the time of Abbot John de Cella (1195-1214), and later (T. Walsingham, *Gesta Abbatum*, ed. Riley, i, p. 233); and he is described by Matthew Paris as 'mirabilis artifex' (*Chron. Maiora*, ed. Luard, iii, p. 159) and 'pictor praedilectus' (*ibid.*, vi, p. 278). There is no actual evidence, however, that either he or the other two artists named painted in manuscripts."

The colouring of the miniatures reproduced in the same publication is thus described:

(No. 39, f. 14:)

"In the upper part of the miniature, on the left, the central ground is dark blue, studded with red trefoils; the border reddish-brown, with white lozenges; the dragon has a red body, blue and red wings, and brown heads with blue crests; the flood issuing from his mouth and swallowed up by the earth is green. On the right the ground-colours are reversed; the woman has a blue gown and grey mantle; the wings are green on the upper side—red, white, and blue underneath; the angel is in green and grey, with red, green, and light brown wings. The gown of the woman, as she flies into the wilderness, is red, and her mantle blue, her wings red above, and blue, green, and light brown below. The stems of the trees are red and green, and the foliage red and blue, with edging of white.

"In the lower compartment, on the left, the central ground is brown; the woman, in a blue gown and grey mantle, is seated in the wilderness, and an angel, in grey and blue, with red and green wings, brings her a round cake and a cup.

"On the right the central ground is blue, and the dragon is coloured as before; the foremost of the two combatants facing him has a long brown tunic, black hose, and a green shield; the other is in grey and green, with red hose. Of those below, the archer is in blue, embroidered with red; the swordsman in grey, with a red shield; the man with the axe, in blue lined with red; and the crossbowman, in red lined with green. The two women, apparently, hold stones in their hands; the one in the centre has a brown gown, with long sleeves lined with green; the other has a blue gown with red embroidery, and a red mantle with green lining."

(No. 42, f. 15b; by the first artist:)

"The ground is dark blue, studded with red dots in threes; the border brown, with white rings and lozenges. The flesh of the beast (false prophet) is brown; his clothing red, lined with green; the rod in his hand uncoloured; the rock, on which he sits, blue. The man with a pen, on the left, wears a light blue tunic, and a sleeveless upper garment of brown lined with green; his hair is red, and his chaplet alternately of blue and yellow flowers. The kneeling figure is in dark blue and red, lined with green, with a green cap; the figure behind him is in light blue, and the second kneeling figure in light blue over light brown. The horseman, who represents the rich, is in brown over dark blue; his horse is light blue, and the harness red. The poor man on his left, with staff and bottle, and carrying a child strapped on his back, wears blue over red, and has swathings of blue round his legs."

(No. 58B, f. 22a; by the second hand:)

"The ground is of a lighter blue than in the preceding miniature, with a pale chocolate border. The Lamb is white, and the bride has a white dress shaded with a green wash; over her left knee is a red mantle, her veil is of the palest violet; and her nimbus is of gold. The guests on her left are respectively in pale brown, red, and pale green; the fiddler is in red, and the other figures, beginning from the left, are in yellow-brown (with a pale blue scarf), in pale plum (with a green scarf), in blue (with a green scarf), in yellow shaded with violet, and in blue."

(No. 61, f. 23a; by the second hand:)

"The ground-colours are the same as on f. 22. St. John, on the left, has a green robe, a red mantle and hood lined with blue, and a gold nimbus. The angel's tunic is light brown, his mantle violet, lined with green, his wings light red and blue, his nimbus gold. The birds are brown, except the magpie and jay on the right. The beast is dark grey-brown, with heads of lighter brown. The housings of the foremost horse are red, with a green border round the nose, eye, and ear; the horse in the foreground is white, with dappling in light blue. The chain-mail, crowns, and helmets of the riders are light blue or red, and their shields green, blue, and brown, with borders in red or green."

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a cum sem iohan bapaze dicheane. Punt lei auz e ucel. felucllemore le egiurent.

a le amescat deuant le prouoi de .i. ec. la comanda ke it tuit mene a domatru le amescat.

ci cum saint iohan uis uer la nef. e ai il le mer eulanel uer femme a domine le empereur.



ci saint iohan est anote de sa aprie. devant le empereur. e ai le empereur cumande ke il ser mis en un tonel plan



le oile ardent. ci cum il est mis en le tonel. e cum il ser ist finet de reuieles par la grace de deu.



al cūmaunde domūen ke sein iohan seit issūte en le isle ke est apele pathmos.



al est sein iohan mis en nel uer le isle ki est apel pathmos.



Tut des mēcreaus crurent en nostre seignur
iesu crist par le prechament sein iohan le apost
le entre les quaus drusiens creaus est baptizez. vunt
uerus ke aozerent les ydel cūmmuz prūterent sein
iohan e la menerent deuant le prouost de la cite de
ephes uil precha la parole deu deuant ki il le enuise
rent de la sa creuene. vunt il comaunde ke sein iohā
fust amene a roume deuant domūen le empereur auel
pursur des rethens. a ki cūmaundement il fu mis en
un conel deoide ardaunt pur la cūfessiū del nūm
iesu crist. dunt il en issi sine fu de ren blese par la grē de
deu. e pus si fu mis en issil en le isle ki est apele pathmos
al cūmaundement le empereur domūen pur la nent
uerquitable astablie de sun prechament. v il par la
donūhaunt de deu ut e aserit le apocalipse en tre
manere.

Nostre seignur iesu crist a puel sun redeur enu
lat deuplet en tut le monde si cūmaunde a tut
precher la ewangile a tut creature. e baptizer la cre
aunt e redeur les mozt. e enchaer deablet. e garir tūtes
maladies. des quaus sein iohā le apostle e ewangeliste
aunt cum un flume de parais aspaundi la grāce de
la parole deu en tut le monde e baptiza les creaus e
redeu les mozt. e gar les malades. e iustur mutes en
bulatunt pur iesu crist. e il resplendi de uertues de m
tes miracles. e il deserui uer les peuntes des seers. cele
ver. e co ke il precha par parole del aprie de ewangile
il le cūfirma par le enfaumple de sa seinr conuer
satiū. e desia mis del erur de la pacence.



De apocalipse ihu crist ke dei u duna fere apert
a sal seraiuz que choses keuent estre fer tost.
e il signiffia enuicant par sun aungle a sun seraiuz iohā
ku poraiedmonne a la parole dei. e testimoine a ihu crist de
kauant ke il iur. Dmes ser ki list e ki oit les paroles de
ceste yphete. e garr i cel chofel ki sunt stert en lu Rar le
rent et yref. Iohan a ser eglise ke sunt en asie maundet
saluz. Grace e pais ser a nous de celu ki est e ki estur. e
ki est auant e de ser eglise ki sunt en le egiard de sun
trone. e de ihu crist ki est lara testimoine prameten
des mozt e pnt des tres de rre. ki nus ama. e nus laua
de nos pechei en sun sanc. e nus fist regne e ystret a dei
e a sun pere. a lu seir glorie e en pure en secle de secle. Am.
Vier ke il yent od nuel e chetkam ou le uerra. e ceus
ki le unt pout. e a desferet tur les lignez de rre se deplur
um fur les. Am. Io su. R. r. es. cummentent e kin
dit nostre seigneur dei. ki est. e ki estur. e ki auentur
est tur pulsant. o iohan nostre frere e parner en
tribulacum e en reame e patient en ihu fu en leisle

Uerai chose est sent iohan le ewangeliste auer estur
est luere. Apocalipse signefie demustauene. la que
le le pere dona al fiz en raunt cil estur homme. le fiz do
na a sa meime. co est a saur demunt al hurnat ke il
pnt fere apert a sal seraiuz. Tres eperet fite de benetur. dit
les deus ren ne ualerent sentz le rre. kar lre eor ren ne ualer
sentz recenir. kar akams agnet estipuit pur estre un nobil
e sagor de la gent e pur flour en epeuant choses. Le rre e pres
co est a saur de uigmet. kar si il regardet le rent de la uenue
notre signeur rre ke a la fin del monde il e pres en regard
des rent ke unt estre deuant. Par ser eglise une saur eglise
est enendue pur les ser dunt de sent eglise. Ane signefie
cubane. kar rre ynt enre les enhaunt de cet secle troua
nus des queus il fona la eglise. e ar cet luere e fer en nels
de ser. La pmer de seaulis. hument les ser eglise as ser egi
sel. La seclide. e en la quele il me le sege mist al tel. e est seau
fure. La rre cil hagnel ouer le luere. En la qre les ser aungel
od ser businet. e la qre ser aungel od ser phioles. En la fime
la testimoine e dntre En la seure la glorie des sent. en

ki est apele parmos pur la parole deu trefinonit de
 chu. To fu en espu en un tur de dumeine. e io oune
 uost apref mai ausi cum de une busure disaunt. Esen
 uost co ki uost uer en luer. e emier a ser egliel. e phe
 sun e semiam. e pgaru. e chachym. e sardul. e
 phyladelphiam. e laodiam. E io me currai a uer
 la uost ki pla od mai. e io u ser oint chaundelabers
 e en nu le ser oint chaundelabers san blable al fir de
 hounne uestu de une lunge uesture treke al yez. e cont
 de une oint ceinture al maned. sun ches elaf cheueuf
 cheueuf blauns ausi unne blaun che leine. e ausi cu nos.
 e las oint ausi cu flaumbe de feu. e las pes semblables
 a arem en une chumenei arilaunt. e la uost de lu ausi
 tu la uost de muru ewel. E il auter en la destre la ser estel
 tel. e de sa buche issent une espu agur de ambel parf.
 e la seie luster si cu li solail en sa uer. E kauf iole u
 to dha a las pes ausi cu mox e il must sa destre sur mai
 disaunt. De durer io u premere e daren e uif e fu
 mox. e uost ki io uif en seide de seide. e io ai les dest
 de mox e de esten. E seruat io ki uif auez uen. e ke hui.
 e quel chofel kount estel a pres i les chofel. Le sacre
 mox de ser estel de uif auez uen en ma destre. e la
 ser oint chaundelabers. les ser estel sunt les aungels
 de ser egliel. e les chaundelabers sunt les ser egliel.

Ascruet al aungel del egliel de ephese. Co dur
 ki tant les ser estel en la destre ki u en en les ser oint
 chaundelabers. To fu ras ouuame e rauail e ra sus
 fraunce. e ke uif ne poez sustenir les maunof. e u a
 uost asae i uost ki se dunt che apostel i ne fur. e u les
 auez trune moxer. e u auez patience. e d auez sus
 fer pur mun noun. e ne defaillit. Mes io ai a eun
 ter tai ke uif auez degepi uostre premere chauce.
 e suagne u dunt u est che. e fecit repenraunce. e fe
 rel uost premere ouuame. Sin uo uen dunt a u
 rof. e io tannere uost chaundelabers de sun lu si u ne
 fauz repenraunce. Mes io auent pur to ke u auent haile
 sel des nicholares. les queit eio her. Ki oules oud ke
 le espu dunt al egliel. To durtai al uenquelaunt a ma
 ger del arbre de ue ki est en le parais mun deu.

Ascruet al aungel del egliel de sime. Co dist li
 premere e daren. ki fu mox e uir. To lai ta ibulatuun
 e ta pouere. mes tu el robe e uif estel echamir de couk
 se dunt che gus e ne sunt. mes il sunt le synagoge saca.
 Ne dunt ren de tel chofel ke u estel a sustenir. Ver ke le de
 able metra akeunt de u en psum ke u ser tempore. e u
 auent ibulatuun dis uir. Ser les treke a lamox eio
 ur durtai la curme de ue. Ki ad oules oud ke le espu
 ur dunt al egliel. Ki auent uen u sear pas bleue
 de la seunde mox. **A**l aungel del egliel de pga
 me escruet. Co dist ki a le espu agur de ambel parf.
 To sa u uif habitez u le sege est il sathan. cu tenez mu
 nun. e ne mait pas ma fe. E io uif auent mun
 leau trefinonit ki est oint od u i sathanas meir. Mes
 io ai poi de chofel a cunne u. pur to ke u auez ilukel
 couk se tenez le espu balaam. ki enseigna balaam m
 tre esdaunt deuant les fir de isracl maungit e fer

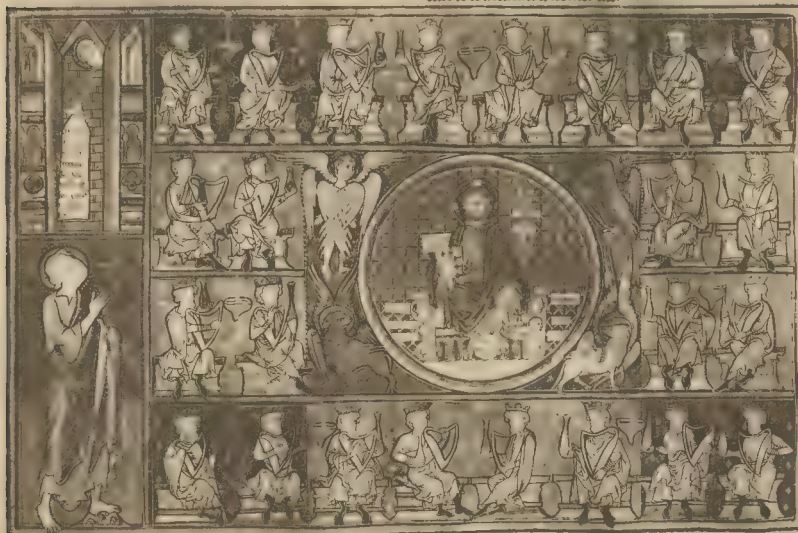
la figure de la tite de uelun est demustre. Par celu ki ester
 e ki est e ki auent estel signifié le pere. Ki ester deuant la
 constancun del monde sent komencement. e est ore apref
 la sicutud del mude gouernaunt kanke il era. e est au
 nur od le fir e od le seun espu a regner od las sanz en seie
 de seide. Par les espuz le seun espu est entendu pur co
 ki il est de ser gual. Il e uerai trefinonit ki ne ser meir.
 Premere par honur e digne de mox e de uif. Ki est e ki
 ester e ki auent estel pursaunt est en le mude gouernaunt la
 egliel. e ester deuant la sicutud ymanablem od le pere.
 To roba uostre ferit reit de un mox san e engender de
 une mox egliel. compainu en psumun. e en reume. Ku
 en espu. si u parot de espu. Par leu de dumeine leu
 de ewangile e signifié. La sige uestur ke dunt uestu celu
 ki sent iohann uir. signifié les deueraunt ki sunt deuant le de
 luer. ki se sauuer par lai de nature. Lai nait e amir un
 creatur eue fer a aue. co ke u uoloz ke ne fer fer a u. La con
 ture de o signifié les paratibels e les auz deueraunt ki sunt
 deuant la lai. **S**un ches la lai. Gal cheuent les saunet
 par la lai. Par les oint les phel sit signifié. ki detourer
 uer de loim to ke fu auent. Par les pes les apostel sunt sig
 nifié. e les auz des gus ki sunt. Par la uol les auz del pa
 ent. Par le espu e les oint en la fin del mude. ki naiter
 a cunne auent. Par la saie la gloie de sa sicutud. Par les
 ser estel les seun phel sunt uenend. **E**phesit sig
 nifié uolunt u oiel. **S**ime a chaut de eue. Pergame de
 partem de couk. **T**anna alume. **S**ardul cuntemment de
 beaur. **I**uladela sauaie tohemage de deu. **L**aodien a
 miabile ligne de nostre seigneur. **E**phesit ke est mla
 deupus demustre le cuntemment de la conisum del peche
 ur. ki e mprece uolunt u oiel. le quel oiel amon ester le ho
 uir deupre le deable e uerit. Co dist ki tant les ser
 tel en la destre. ki u en en les ser oint chaundelabers.
 Par la destre la poure de deu e entendu en tel lu. Par les
 estel les seun precheurs. ki sunt reus e gouernel par la
 main de deu. **E**pur co ki uif ki uolent conuer a deu.
 bofignable chofel est ke il requierent la miserie de nostre
 seigneur ke u puent passer co ke u desirer. **S**ime a
 est mif apref celu. ki est mprece le chaut de eue. **K**ar
 i celu chaunt ben ki requier la miserie co u eratur
 od quere cuntem e ahuuile. **C**o dist li premere e de
 ren. ki fu mox e uir. To lai ta ibulatuun e pouere. Ben poe
 ester ke le egliel de sime er uiffert meir la pectun
 en raune de hur bent. la quide e cele ke cheit auentale fust
 purdeu. **E**pur co oie est pte de deu. **V**oluntie pouere
 por ester entendu de la quide nostre seigneur chut en la
 ewangile. **B**enent seun les pouere de espu. **V**estel po
 uere en tempore chofel. mes u est robe de uerit. **E**
 pur co ki celu ki uir ester oi de deu bofignable chofel est
 ke d desceipe uir. e ke il se preigne a bent auant oi uer
 ture le focher. pergame est odme a pres. ki est mprece
 de partem de couk. **D**eus couk en est lu signifié.
 ben e mal. **D**us deusunt les couk kaunt uif ambrausio
 les bent e retu sum de mal. **C**o dist ki a le espu agur
 de ambel parf. Par le espu la poure del mugeant nostre
 seigneur est entendu. La quide est agur de ambel parf pur

fornicatun. ausi auz: il dunt karer la prele des qho
laure. Et est repentaunce ensembler. Et si nun io un
dunt tost a rai e io cumberat ouek auf en le espre de
ma buche. Et ad ouil oit ke le espre dier as egles.
Et unquissaut io dunt a manger manne mulce. e io
la dunt une perre blaunk e en la perre nun nu
uel estre ke nul ne fer foiz telu ki le rait. **A**l au
gele del egles de rature estuez. Qo dunt li fiz deu ki
a les oiz cil flambe de feu. e les pel semblable a arren
en une chumene ardaunt. Io sai ras oueraigne. e ra fa
e charre e mistere e ra patiente. e ra derind oueraigne
sunt plusur des premieres. **E**t io ai a cunter rai ke
un fustent la femme ke est apele icabel ke se dist yphre
te ensagner e rai mas serauanz fore fornicatun e ma
ger de io ki est sacre as ydies. Et io li ai dunt rai a fore
repentaunce. e ole ne uoir repenir de la fornicatun.
Io la metra en lre e ki sunt fornicatun od lu il seruit
en gramme tribulacun si il ne faient repentaunce de tu
tel sur oueraigne. Et io uera lre fiz de mort. Et aut les
egles sauerunt ke io su encerhaunt les rai e les que
oit. en i tel sur io dunt a chekum de uul solum uol
oueraigne. Io di a ti aut ki est del egles de rhan
re. Ki kunkel ne ad telte apse. ki ne consistrent le hau
rele sacan ausi ci il dunt. io ne cunterai sur uul auz
charge. Ne purkauz tme: co ke il auz rreke ma uenue.
Et ki auter uenue e er garde mas oueraigne rreke
a la fin io li dunt poure sur ger e il tel gouerneta
en uerge de dr. e il seruit de pect ausi ci uel del de pect
ausi cum io ai retu de mum por. e io li dunt le estrile
marnale. Et ad ouil oit ke le espre dier as egles.
El augete del egles de sante estuez. Qo dunt
ki ad les ser espre de deu. e le ser espre. Io sai ras ou
raigne ke il aut nun ke il uuez e il est mort. Ser
uallant e cunfirmas la sante chose ke est rai a mu
re. Et io ne rai pas ras oueraigne plain des de aut
nun deu. Io ai en ma pense en quel manet il auz
re. e oi. e gardes. e ser repentaunce. I dunt si u
uue io uenue a ra ci lre. e il ne sauert quel hure io
uenue a rai. **E**t il auz poi de nunt en sacis ki ne so
liert ki ne fouterent sur uel. il erunt od mal en
ambel pur co ke il fut digne. Et auter uenue en rai ma
ure il sera uel de blaundre uelure. e io ne hosterai pas
sunt mui del hure de me. e io regerai sunt nun de aut
u per. e de aut ras augete. Et ad ouil oit ke
le espre dier as egles. **E**l augete del egles de
phila delphre estuez. Qo dunt le seur e le uera ki ad la
des dau: ki ouer e nul ne doct. e doct enul ne ouere
Io la ras oueraigne. **E**t io ai dunt de aut rai un uf
ouer le qud nul ne pot clore. pur co ke il auz nre po
eue uenue. e il auz garde ma parole e ne malet nui
nun. **E**t io dunt del synagoge de sathan. ki dunt
sa estre gus e ne fut. mes il manent. Io fia ke il uen
dunt e auter de aut ras pel. e sauerunt ke io ai
ame rai. pur co ke il auz garde la parole de ma pa
eue. e io il gardera del oure de rai rai ke est auz
re en nre le mun de temps les mananz en rre. Io

dunt ingent. Je un ke est fer par eue le auter ke sera
fer par feu. Il est melle ke dunt espre puit estre enuind
par le espre. la quele est dr ague a rencher uel. de am
bel par pur tel deus testament. le nouel co est a sauer ele
uel. **E**t qur nait cum enlum a fere bon nait alunt ci
de ostante preke alumer. a dunt raiun a pres pgame
suer rature ke est mterprete alumer. **Q**o dunt li
fi: deu ki ad les oiz si cil flambe de feu. e les pel semblable
a arren en une chumene ardaunt. Et est la glise de rature
lousse par rai. **I**oi sul la ture de rai bleter en cele est ole
reple. **I**este fime est acompare a la rai ma uenue rai. **E**t
ke se dist yphre mensingement. ke ole puit plus loger
ment sur le nua de religiun. amener fause apse en le pople
dai. **E**t icabel nuntingent le pople dau desu de rai e
aor les ydies. **Q**uelcum alunt fer fornicatun kait ole
sedepare de sun erant. **Q**est fime ensagner ke dunt
ne nait as rai dunt il manant de co ki sa fime as ydies.
Ime fime ke rai ki fere fornicatun od lu signie est
ki oterent a rai ma uenue. mes il ne oterent pas illeor del
er en le fosse de la malice. **P**ar ras fiz rai ki sunt del rai de
pout estre enuind. ki ne uolent en nule ma e rai
uue la modene de correpiun. **P**ar le lre en ki ole si e mter
ere est enuind enuind. **P**ar la tribulacun. e la mort de
sath la pout de enuind esigne. **P**ar ras rai tel pect
muel. par tel quon tel muel pectent fut signie. Et il
sauerunt co est a dunt alur de uue tel estuz e les repouze
ke io su encerhaunt les rai e les que. **E**t pur co ke del
oueraigne des enuindement de deu. la beure del al
me uel. erant ci plus fer bon oueraigne. plus est le
atme en beure couenablement apres rature. **E**t rai
ki est mterprete amement de beure. pur co est de apele
cunement de beure. pur co ke la beure des rai: cu
mente en est uie. e est par fer en la pardurable beure.
Qo dunt ki ad les espre de deu. e les ser espre.
Et les espre de deu sunt les ser dunt del rai espre. les
queis yfay demult auz de dunt en nostre signur di
saut. **E**t le espre nostre signur reposea sur lu. le espre
de sauer e de enuindement. le espre de amfai e de foute
le espre de suer e de pte. e le espre de la pour nostre
signur le parempla. **I**o la ras oueraigne. **V**auz nun
ke il uuez. co est nun raiun. mes il est mort pur co ke
il ne fere les oueraignes de fe e de charre. **E**t rai bon do
uerant sunt mort seuz charre. **E**t oueraigne ne fut
pas plain pur co ke il ne furent pas parempli de charre.
Et ad dha siver. ke est dunt sauuer le heritage de deu
ke est le heritage de deu sur la multitude des dunt.
Et ci nostre signur dunt par le pect. **I**est auent est ma
heritage. **I**a saune des dunt en le oueraigne del comau
dement de deu. **R**ai uel ki uunt quere e sauer co ke fu
pi. a rai dunt saune des alme. ki gardent sauma
undement chelcum solum sa uenue. **Q**o dunt le fite
e le uera ki ad la des dau. **I**us hium en le lre de
rui ke nostre signur dunt dau. **Q**u ai er dunt od ras
pore. io le uera saune ke rai de rai. e io fere rai
regne p durablement. **I**o li sera en pte e il me sera en fiz.
Iest chose estre dr de nul ne dunt dunt. **E**t en mesu fer

uene tost. uenez co ke u' auez. ke nul autre ne receue
 ra couronne. Ki auent uenue iole frai piler en le tem
 ple de mun deu. e il n'en istia nul. e io essourai sur
 in le nun de mun deu. e le nun de la cite mun deu. ad
 iudul ierusalem. ke decendi del cel de mun deu. e mun
 nun. Ki ad oullet oit ke le spirit dret as eglise. **E** al
 aungel del eglise de laodie essourer. **Q**o dist amen
 leau remouue euerai. ki est komecement de la creatu
 re deu. Io sai ras oueragud. ke u' nestel ne freid ne chaut.
 Io uoderai ke u' fuses freid u chaut. **M**es pur co ke u' est
 reue: io cumencerai a uouur rai de ma buche. pur co ke
 u' dret ke io su uche. e enrihi. e io ne ai mester de nul.
E ne sauez ke tu es chent. e pouere. e auoigle. e nu. Io re
 amoune akatur de mai os art e aspruue. ke tu sef ruche.
 e ke tu sef uestu de blanchie uueuref. e la hunte de ta
 nueste ne apge pas. e ougnez uos oez de uolure ke tu
 pusef ueer. Io chasti e reprens cunf ke io aum. **A**mez
 idume e fuses repenauur. **V**ez io estoi al uf si apel. **Q**e
 lu ki auent od ma uosf. e er ouer la porte io entret
 a lu e mangerei od lu. e u od mai. **K**i auent uenue
 al sead od mai en mun throne si cu io ai uenue e sef
 od mun pere. en sun throne. **K**i ad oullet oit ke le epi
 rit dret as eglise.

me d'eloc nul ne entre si par des nun. **I**dume lef de deu ad
 la claf dau. pur co ke u' pit sa humance del lignie dau
 ki il apeler la claf dau. par lu tuel chofel sunt ouerf. e les
 chofel ke deu a dau. e dau a deu parla. **K**i ouerel e nul
 ne doft. **Q**loft e nul ne ouerel. **N**ostre seigneur ihu crist ouer
 le uen testament a entredr diuine esglise ki arapleur
 en lu ke nul ne puter cloze. q il doft la supflue obfena
 uue de la letre de la lai. la quele nul ne putad ouer.
Laodie est nul la femme. la quele est interprete amia
 ble lignie a nostre seigneur. **I**ur la multitudiue del eluz.
 ke est seue eglise est amiable lignie a nostre seigneur. **Q**o
 dist amen leau reuouue e uerai. **A**men lignie leaunet
 outroement. **L**e quel amen est leau reuouue e uerai.
 ki est cumement de la creature deu. ne nu pur co ke il
 seue creature mes pur co ke tuel chofel sunt erit de lu. **I**o
 sai ras oueragud. ke u' nestel freid ne chaut. **E**le ne est
 pas freid. pur co ke u' nestel ke ole ne uft pas let ouerant
 de la fer. ole quidone est dreturele folentur par fa.
Ele ne est pas chaut pur co ke charneli fust. **L**ama
 uolunt ke u' fuses freid u chaut. **Q**o est a dret ke u' fuses
 uolunt en charre. u ke u' quidone est dret pecheur
 si cum il est. ke u' fuses cumitrat a fer uen par pour
 del fu pardurable e repente del mauf. **M**es pur co ke u' est
 erit io comenra a uouur rai.



Apres i co u' u' ouer en le cel e la primen
 ne uosf ke io ai ausi cum de uue busine par
 launt od mai. **M**unrez la e io u' mustierai quel chofel
 kouent est fer. a pres uel chofel. **E** io fu rai uosf en el
 pur. e un sege estel nul en le cel. e sur le sege un seauur
 e celu fu seet u' estel seuable a la pere de laspe e de sar
 dme. **E** le arche del cel estel enuun le sege seuable
 a la uen de smaragde. e enuun le sege uen e seue sege.

La pmerne uosf ke io ai ausi cel de uue busine par
 launt od mai. **P**ar la pmerne uosf por esten
 tendue le uen testament. **M**es m'us me est ausi ke u' en
 tendum seir iohan le bapiste de ki co est estel. **E** u' en
 fel seir apele ppe del uelant. tu ual deuaur la
 face nostre seigneur apatiller la uen. **M**unrez la. des
 puz uen uen chofel e adretel ta pense a uelant. **E** io
 fu rai uosf en el pur. io est a dret kaur io komece erit

६५

E

 ausi el lei qe besta donat En cestun par les qre
 bestes lei que luerat del ewangile sunt signefie. Le
 qre bestes doument gloire e honur e benefun al uiaunt
 en secle de secle. pur co ke le eglise de tur ewangile est lu
 par tur le monde e ptrebe. par la quele apse honur e gloire
 e benefun est donee al pere. e al fiz. e al saint espre. Idunt
 a la uoif de qre bestes lei uun qre uun chere deuau le
 saunt en le chroite. pur co ke lei saunt deus elabier par tur
 le monde oiaunt le eglise del ewangile. se acumplier de

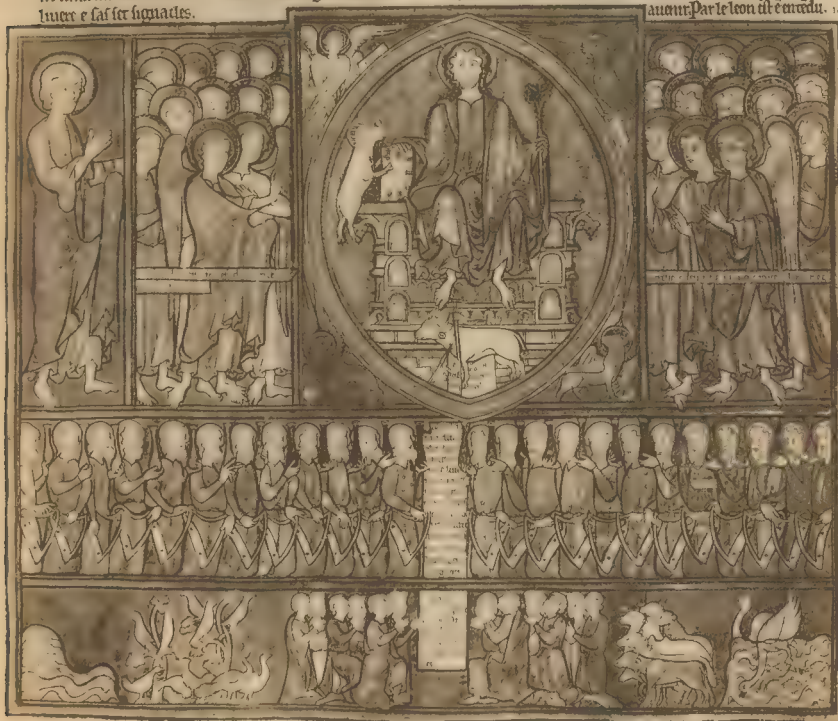
naurre le regard de deu ke il eunt et tu en fende defede.
 Et il mercuri tu coonone deuant le deu par tel coonone
 quel ouerue fut guchies. I. et dit: mi fustur coonone de
 naurre le deu kaurre il l'ingrue a deu kaurre ke il fust de
 deu ne naurre a lui. Et ditur: Vostre digue nostre fagur du
 meuer greue ehouer uertue. Le regne del tel nostre fag
 nur ad preme a fust fust. I. ke il donnee pur le regne le
 priu de tu bon ouerue. Et pur oke le deu: ne naur pas
 cel ps de fai. Il tu dume le ps dunt il achert de lui la
 naur pardurable. I. et fust donnee gloire a deu kaurre.
 kaurre il fust de deu il fust par tel chur de deu fust
 glorie par fust. Et il dunt en le ewangile. Ke la gent
 naur uol deu d'ouuerue. e glozient uostre gre kaur
 al tel. Il fust: Pur oke tu creantur chose. e pur uo
 lunt il eleuee fust car. Si il eleuee kom ent fust
 de. I. et creantur eleuee par pouste par uoluntie de deu
 de naurre ke il fust en ce. e il fust en ce ent en quel ent
 de le auer auant d'aposte. Il ke iad uert chose d'auer
 de en nist ne queu kaur e regne en fete de fust men-

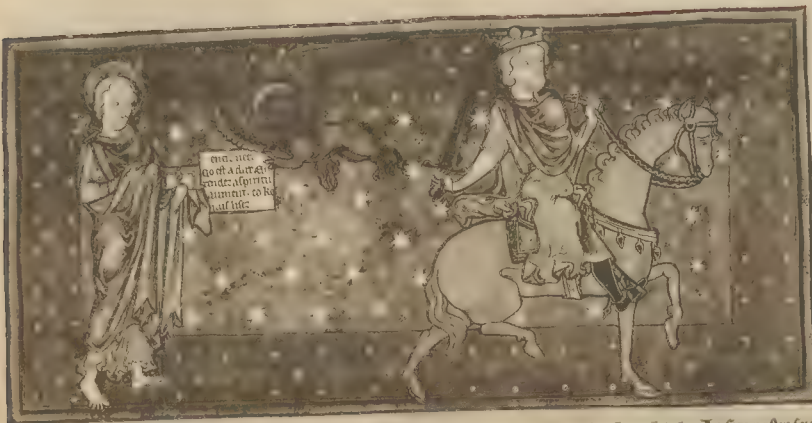


Uro un fort aungele prehaunt od graunt uo
is. ki est digne ouerrir le liure e desher les signa
del deus. Qui nul homme ne pour ne en cel ne en terre ne
deus terre ouerrir ne regarder le liure. Qui plures mur
pur co ke nul ne est nout digne ouerrir ne uer le liure.
Qui des uis dunt a mai. Ne plures. Ver le leun del lig
ne iuda ad uenit raunt de dauid ki est digne ouerrir le
liure e sai les signa des.

E fort aungele signifie les peres del uau testamēt
ki pecheur od graunt uoist eut eue auant a la raunfūn
de humaine uigne. La demaunde del aungele signifie
le desir de sauz. La sanz desironeur uer est eor sai parole
Nul aungele ne nul homme mort ne uis ne apparit
ki pour rander humaine uigne de pouste del diable foit
cul ihu de. La quee raunfūn est le ouerrir del liure. Le ual
signifie les pphes ki distent komet e en quel tens ist fu
auant. Par le leon ist e mēdu.

101. 4. 17





Ekaur il auent ouert le secul seel. io oi la secul
de beste d'auant. Venez uer. Et un autre cheual
cor issi. e il est d'une a celui ke secul sur lui. ke il prest la
peis de la terre. e ke il se enuencalant. e il est d'une une
grauur epeur. o oi la secul best d'auant. Venez e ueez.

Le sor cheual signefiel et elur deuant la lai. Le sor nostre seigneur.
Le eper: les ewes del deluue et la destruction de to dome. Il: ad
vour peis e male. Les frz deu auent male peis od les frz del homme.
kaur il piteret lur fiele. e donerit lur fiele a euf. Jette peis fu p
ist ewes del deluue. Et auent four ke les bons cur: let mau e let mau



Epul ke il ouert le tens sel. io oi la terre beste d'ur
Venez euez. Et io ui un nort cheual. e celui ki set
sur lui auent une balaunce en sa main. Et io oi ausi ui
une uoif on nul let qur beste ke dist. Deul lueret de for
ment a un denet. e su lueret de oize a denet. e ne blef
tens pas un ne oile. **O** ouertur del tens sel aparant a
la lai. e a euf ki furent sur la lai. Il est euf en le grade ke
moyses kaur il fure l'at pens le mueret tens mef. Et pul
sa mere li fist un uessel de uue ele out de dunt e desout de
arzil. e de pas. ele mist de dunt le uessel de la rive. Moyses
signefie est. Le tens mef: tel tens. le tens deul le deluue.
e le tens aps le deluue. tel kea moyses. ele tens de moyses
tel ke la uentur nostre seigneur. Par le uessel de uue la uen

re uirgine mane est signefie. la quide le sauer del pe purur
a repoler enz sun fiz. en la quide il pft char. e pora tuel nos enter
mett: for sul ignoauant e peche. **P** le arzil: la uirgine de la
benur marie. **P** le pas ke gard leuun. la humilite gardene del u
ent uermet. Dunt oile dist: pur io ke il regardat la humilite de la
auuete de co me dunt tuel gencauunf uenute. **P** le flume le
ruue de **P** le lu ou le uessel ent ou moyses fu nul let gus. e ple l'anche let
gus. La fille pharaon. co est la fille au deable signefie seure eglise ke e qle
re del parit. La fille pharaon. co est seure eglise. pft moyses co est
ist. del uircha co est del gus. co est moyses pelout let o uail let uo
sun cotin. e il uir bustun ardaunt mef il ne fu dert en pie. **P** le
bustun pou entendre la uenute marie. **O** el pur la chose ke fu uo.
ple bustun est en taunt cu il fu homme. la flauie signefie la dauntur.
La balaunce signefie le o uel uigmet de la lai. si cu doner ame pur
ame. o il p o il. uent pur dunt.



Kaunt il auer ouer le qrt sel. io oi la uoiz de
la quatre beste disant. Veneiz euez. A io un
un cheual pale e celu ki s'ert sur lu fu apele mort e
enfern lu s'ort e pouste est dune a lu sur les quatre
partis de la ter a tier de espee. e de seun. e de mort.
e de beste de la ter. e cheual pale signefie les pph

tes. Le seur del cheual e nore seigneur ki habite en las pphes. lu
e sur des eluz e mort as reprouez. Les queus il hait chekeun sur
a la mort pardurable pur lur felonci. Ensen l'ort cele pur to
ke nul ki desputt les manes des pphes ke il auerit nul auant
pla vualte nore seigneur ensen tel en gura. p les qre part de la
ter tier la ter est enuendue.



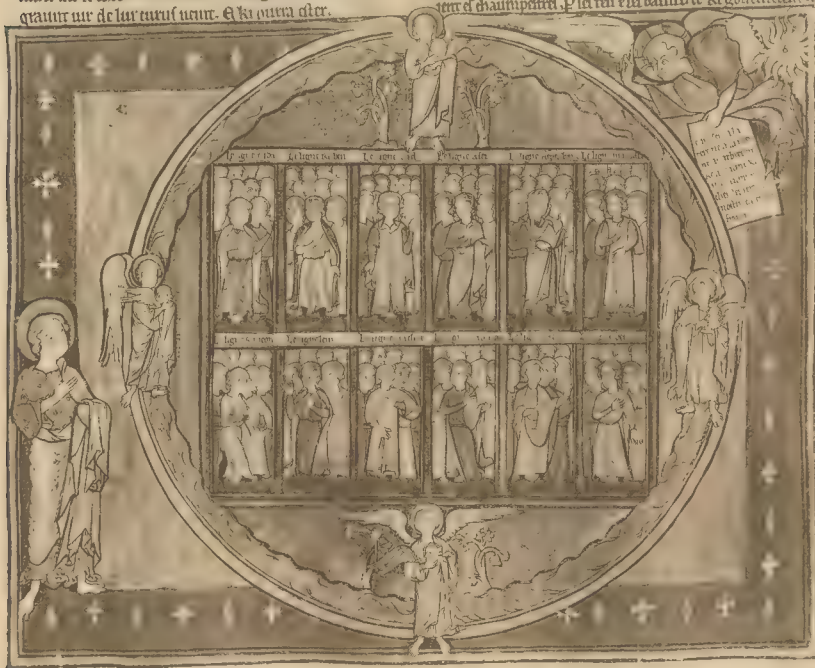
Kaunt il ouer le quint sel. io ui sur ule auer
les almes des tuz pur la parole deu. e pur le tel
moine ke il auerent. e il trouue od graunt uoiz e chet
eur. Treske a nimbis seigneur seun e uerai ne inge e
uengier nore sanc. de ceus ki habitent en ter. A blai
ches estolez lur sunt dunc. e lur est dit ki il se reposent
unkeore par un peit tens treke a raunt ke les tuz ser
raunt e lur freres soent parump. ki sunt a tier ausi
cum eis. A otre seigneur ouer le quinz e le sune e le
seune sel ke a partent al nouel testament. e ki est exposit
uun del uel. Kaunt co ke il parla par semblance. e co
ke il fist par figure deunistrat al mecheu de seun egte
Le ouerure del quint sel appartent al marais. le quel il

ouer kaunt il lur duna la roie ke ellur auerit promis. Le
auer deucht est. Les almes des seun se reposent sur leaunt
pur co ke il se ardent a cest en la roie del tel cu mende
a lur chef. Il s'ort. Treske a cu ben. Nul ne det rendre mal
pur mal. e le euaugile dist. Hent ben a nos menis. Les sanz
deu desuier le d'ent sur en quid les reproue. seun dam
ne en cors e en alme. pur auer plene l'ouer en cors e en
alme. ne mie pur uenauent de lur enuies. Les blai
ches estolez signefient la gloire des sanc almes. Or uir il
une estole dune auerure il deit en alme e en cors. Repo
ser p un peit tens. Cest tens n'est for peit en ngar del tens
a pres leur de uisite. Par tel almes des tuz deus enuend
tu. les eluz. ki sunt moit al monde e uenit a deu.



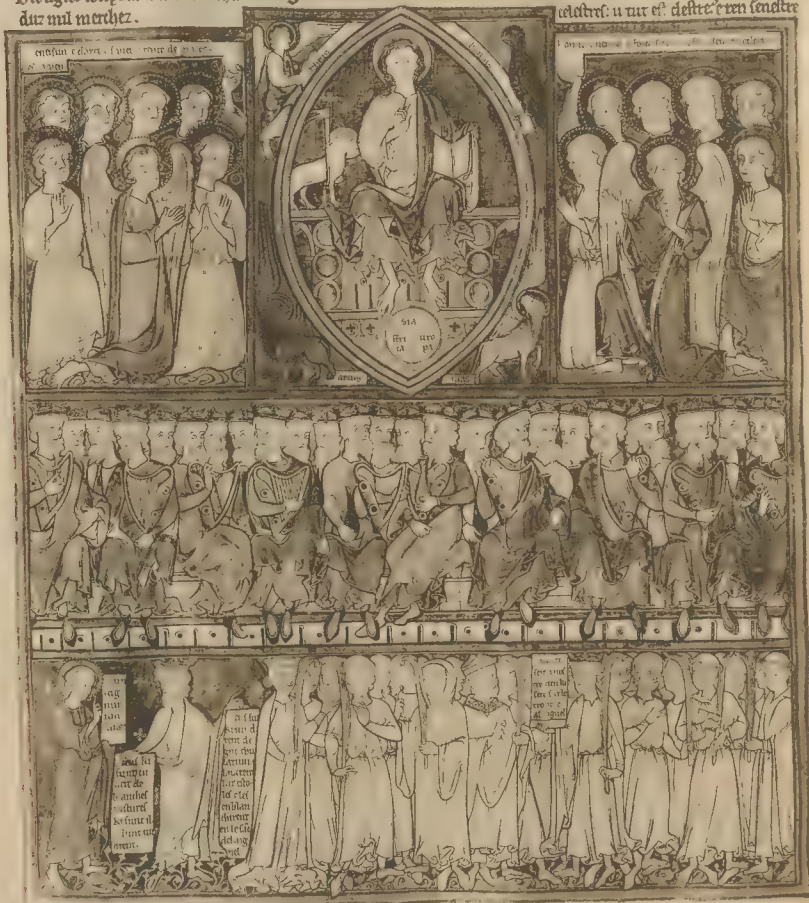
Ekaunt haigne aucte ouert le fime sel graunt
 remmuer fu for. E le solai fu fer neir ausi cum un
 sac de pel. et ore la lune fu fer cum sanc. e les etale del
 tel cheuoir sur la ter. ausi cum le fer lest dhor sun faul faur
 kaunt il est mu de graunt uent. E le tel sen departi cum
 lunt enuolue. ⁊ deskeune muntaine e les illel sunt
 musel de lur sui. E les reile les pinnel e les ballist e les
 richel e les fof. e les fof. e les traunt se muntant en
 fof. en par des muntant e adent as muntant
 e as por. E chez sur nus. e muntant nus de la face al se
 aucte sur le throne. e del curus del aigne. pur co ke le
 graunt ur de lur curus neir. E ki ouert aucte.

Le ouerture del fime sel apertent al deietre del gual e al a
 pel del parit. Il ouert le fime sel kaunt il pout pout
 co ke il aucte auant dult. Gual te mot par la ter en cest liu. les
 guals signet. Iremot et fer kaunt ceste gont fut de leu. plet
 romont. La solai e fer neir kaunt les gual ki par consaunt
 de munt deu. e pla garte de lai resplendouent entre gont al le
 solai. e plet fut haut de rote gnt pur lur feloniel. La lune sig
 nete le synagoge ke est en sanc del sanc ihu crist par les e
 les tel puel del prestel. e les notant e les phantais fut en
 daz. P le tel le uen uenat ki plet des gual tere apert.
 Plet muntant. eul ki muntant en la tere. Plet illel le kumant
 tere et chaumpetel. Plet res e les ballist. e ki gont en le po



pres i co ui qre aungeles ester sur les qre aun-
 gles de la terre e il n'ont les qre ueniz de la terre
 Ke il ne fussent sur la terre ne sur la mer ne sur aucun
 arbre. Qio in un aunte aungele muntaunt de la ne
 saunt del solail e auer le signe del uiaunt deu. e
 il tra od graunt uois as qre aungeles as queut est du
 ne nure a la terre e a la mer e d'istur. Ne nufes a la terre
 ne a la mer ne as arbres: reke a uiaunt ke nus merchi
 les serauiz nostre deu en lur frunt. Qio oi le nombre
 des merchez. cent mil. e graunte qre mil merchez de tur
 le ligne des fiz de isad. D'el ligne iuda: dore mil mer-
 ches. D'el ligne ruben: d'ur mil merchez. D'el ligne gad:
 d'ur mil merchez. D'el ligne aser: d'ur mil merchez. D'el
 ligne isephtalim: d'ur mil merchez. D'el ligne manasse:
 d'ur mil merchez. D'el ligne sumcon: d'ur mil merchez.
 D'el ligne leui: d'ur mil merchez. D'el ligne ysa char:
 d'ur mil merchez. D'el ligne zabulon: d'ur mil merchez.
 D'el ligne ioseph: d'ur mil merchez. D'el ligne beniamin
 d'ur mil merchez.

pres i co ui qre. Or cilment a multes l'umē s'ont egle
 est q'lece des patis ap'el le deute des g'ul. P' les q'ce aun-
 gels. q'ce regne fut auant d'el assent e de p'sant. e de
 g'el e de romanz. la pouste de quel p'la solent a romani
 bunt par les q'ce aungeles fut solent le romē s'eduz. P' les
 q'ce aungeles tote manere de gent. P' les q'ce uenit ki cūmouit le
 nu'et e les plus a aruse la terre d'etre peis a uer gent e signat
 p' la te e la mer uer gent fut signat. P' les arbres les p'nt de
 la te. La aunte aungele signat e est. Le signe del uiaunt deu
 e la deuente. Le erer d'ore s'unt fere. L'udal signat e confesum.
 Ruben e uerprete le fiz de uer. Gad e uerprete uer. Aser
 e uerprete uer. Isephtalim uer alargement. Manasse
 obler. Sumcon uer oir. Leui auste u' p'nt. Ysakar: leu-
 er: zabulon: habitude de force. Iosep: engement. Benia-
 min: le deuin. e est mil par d'el ki e uerprete le fiz de d'el
 La d'el del pece: le fiz deu. Aser e uerprete d'el le fiz deu
 deu s'unt mil en la d'el deu. L' e d'el uer fere fiz de
 d'el kaunt e s'unt fere d'el uer: e s'unt mil en les sege
 elatrel: u' uer e d'el e' ren s'entire



Apres i co si une gnt cumpaigne la quele
nul homme ne pour nombre de totz gent e
agnel. e poeple. e langage. assaunt deuant le trone
en le esgard del agnel koutet de blauncheustinet. e
pauvre en lur main. e il croient od graunt uoif. e di
seint. Saluz seint anostre deu ki set sur le trone e al ag
nel. Et ce: les aunges esturent enuiron le trone e en
uiron les uoif. e enuiron les qur bestes. e il chentent en
le esgard del trone en lur face. e il aorent deu assaunt
doies. Benesunt. e clarte. e saut. e rente de grates. ho
nre e uirtue. e force. seint anostre deu en seide de seides.
amei. E un des uoif respondi disaunt a mai. Ies ki
sunt koutet de blauncheustinet. ki sunt il e dunt
un dunt il. E io dist a lu. Or un seigneur il se saut.
Et il me dist. Ies sunt koutet de graunt tribula
tion e sauerie lur uertue e les enblauncheure en le
saunt del agnel. pur co sunt il deuant le trone de deu
e li seruent de iour e de nuit e sun temple. e celu ki set
sur le trone met sur eul. Et neaucun set ne seun
en auant. ne le solail ne nule chaline ne cherra sur
eul. por co ke le agnel ki est en nule trone les gouerne
ra. e les amenera as fursaunt del esle de uie. e dunt
dera une lerne de lur oiz

Apres i co si une gnt cumpaigne. Par la cumpaigne auar
dite. ke est oips en nombre. les elus ki trauent en
seint eglise sunt signee ki sunt poi en regard del reproue.
P les blauncheustinet. la nectite del alme sunt signee. P les
pauvre. la misere del sanz. ki ia ne cest de la lo'ange den.
ene trauet. ren. ke si ci la uie deu est duera sal seint ausi est
la lo'ange. P les aunges ki sunt auant nombre poum
entendre. les aunges ke sunt enuiron al trone de a dunt mede
P ceul ki sunt nule saunt uirtue. les aunges ki cumulent al
cel. Ie sunt nule benesunt hui auant. ke il demustent uel
al cel. e ceul en le monde benesunt nostre seigneur en une ma
met maner. P le uel sunt entendant les medes de seint eglise.
p seint iohan les auditeurs. P le saut del esle. e entendant ke il
seint seint de peche. De pinte p baptisme. apres par les ter
met de repentaunt. e les ouert de misericorde. e pauvre bo
nel ouert. Et il sunt en le esgard de deu. P le esle deu. et le cel
entendant. ple seint. le amir de deu. Ie trone deu sunt sal seint
sur queul il met. Ies seint ki auent seint par desir de dunt
re seint pempt. P le solail poum entendre les psciaunt
del homme. p la chaline del solail temprant del diable
Deu gouerne sal sanz. haunt il ordene lur uoluntet si
ke il ne pour auer chose uoier fou et ke dei uoier. La fun
taue de uie est. ki dist io si une. co ki seint lu e morte chose.



Ekaunt il auer ouert le seime sel. silen et fu fet
au cel ausi cum domi oure. Et io iu fet aungel
estant en le egiard de dau. e fet busines lur sunt doner.
Et un autre aungel eunt e estur deuant le auer. e il
auer un oim en censer en la main. e mis de censer li
sunt dumer. ke il dunaft des orestuns des sont tuz sur le
oim auer ke est deuant le trone. Et la fumee des en
cel des orestuns des sont munta de la main del aungel
deuant dau. Et li aungel prist le censer e le ompli
del fuec del auer. e le uer en terre. e conuers. enoif. e fudre.
e graunt uerituz sunt fet.

Ekaunt il auer. En le ouerture del seime sel. la nature
est et mis. Kouenablement. ki est repol de la lair. kar
le seime uer est iur de repol. Crist ouer le seime sel kait il
demustat al mestres de lair eglise p le seime esprit. les chofes
ke furent fet deuant p signifiuntun. p la silone. la pel ke est
fex par occouen en la nedaunce ihu crist p tuz le monde de
mi oure. io est poi de rent. In aungel od le censer signefie est
p le oim auer. seime eglise. p le oim en censer les quors des
apostoles. e des autres sanz. p les censer. les comaudementz
del ewangile. p le fu le seime esprit. Dunt li aungel est pom
pli les quors de laf deuplet ke sunt li oim en censer. aps la entee.



Les fet aungel ki auerent fet busines se apa
nleront a soner lur busines. Et li premier aun
gelle sona sa busine. e gressu e hu medle en sanc est fet.
e il est ier en terre. e la terre pue de la terre est arse. e ter
re pue des arbres est arse. e tuz le uer fet est arse.
Par laf fet aungel. kuse aparlent a soner lur busine
sunt enorduz tuz les mestres de seime eglise kuse
runt trefke a la fin. p les busines la soner de lur aprie.

Ple chaunt des busines. lur pchement. Par le premier
aungel sunt enorduz les pecheurs deuant la lai. ki pecha
en la nature. p le gressu kuse les quors des mauus et les
parols des sanz. p le fu le seime esprit. p le sanc est en orde
est. ki est des pel. uientent souent auant dist. e auant figur
par lur fet. p la terre pue de la terre. e ki sunt cause. p le en la
ple des bouis. p les arbres. les pines de la te. p le uer faulx d
tuz. p le fet seime les repoune.



Li secund aungel sona sa busin. e ausi cum un
graunt muntaine ardaunt de fu est ier en la mer.
e la terre partie de la mer est fet sanc. e la terre partie
de la treaunt. ke est en mer. ke auer almes moue.

Par le secund aungel. moyses e les autres mestres de la lai
sunt enorduz. p la graunt muntaine la lai de moyses
est signefie. ke pur la peccance est acipax a une gnt mun
taine e ke est dardant. pur la spirituelle enordant. ki

e la terre parue des neff neerent.

Plamer sunt entendus les gnos pur la graundur de lur
felouet. Chekeune remissium en la lai fu par espaun
donore e arusement de sanc. P la terre parue de la mer:
e la tte pue des peusins e la tte pue des neff les elluz kaurer a deu: e fuit
moir al
man
de



Quatre aungles sona la busine. e une graunt elte
que ardaunt ausi cum un rufun: chei del cel. e chei
en la terre parue des flumes. e les fumaines des esvel
e le nun del estele est chei ableschium. E mut hou
mus fuit moir des esvel pur co ke elz sunt fet ame
res. **P**le estele signefie les pphetes. ki mourent al cel
p contemplanum. il cheit en terre pur amur de lur pro

met. a reuer les pecheurs par lur pecheement a la uie d'uen
ce. p le rufun les paroles des pphetes. p le fu del esvel leu ehyr
re. p les flumes e les fumaines: les anz lignet. P la terre pue: i eul
ki fureit elluz ala uie pardurable. P le estele ki est apele ablesch
ium. co est a dire aloine. les manaces des pphetes sunt signefies.
Amertume de repentaunce fuit eul moir a peche. e mourea uer
tue ki desceurent estre saufs. Orut sunt moir pur le amertume des



Quatre aungles sona la busine. e la terre par
ue deu solail. e la terre parue de la lune. e la ter
re parue des esteles est fetu. rufun he la terre parue de eul
est enofum. e la terre parue ne lusa pas fur la terre. e de
la nuer ensemblement. E io u eoi la uoi de une egle.
uolaunt par un tel desaut od graunt uoi. alaf.
alaf. alaf. al habraunt en terre. des auter uoi des aun
geles trel ki cheit a soner lur busine.

Li graungle signefie crist e las apostels. P le solail
se poeple des gnos. p la lune le sinagoge. p les esteles les
pntes des prelat. e les phariseus fuit signefies. pur co
ke nus auum signefie le arsum de la terre parue de la te
ke e fet fur le chaunt des pmeren aungles. e la conuer

siun de la tte pue de la mer en sanc fur le chaunt del se
cund aungle. e le turner de la terre pue des esvel
aloune fur le chaunt del terz aungle. en ben: il fuyet
ke nus muerproum en ben. le fuit del solail. e de la lu
e des esteles. P la terre pue del solail ki est enofum. eul
ki crurent en crist des gnos fuit entendus. Ensemblement
p la tte pue de la lune e des esteles. les pntes de prelat
e les prelat. e les phariseus ki crurent en crist il fuit enof
cunt al gnos. mes il resplendissent en le regard de deu.

P la tte pue des uer nus poum entendre les apostels.
p la tte pue de la nuer eul ki crurent des pntes. P le cel
seunt eglise. P le egle est e las apostels. Le premien alaf
a partur al herget. le seund a partur. le terz a amertume.



Eli quant aunges dona la busine. e io u une este
de cher del cel en la terre. e la des del pur de abime
li est dune. e il outa le pur de abime. e la fumee del
pur munta si cum la fumee de une graue fornese
e le solail ele er sunt enofuiz de la fumee del pur.
e gressunt issirent en terre. e pouste lur est dune si cum
unz les scorpuns de la terre. Q lur est commande ke il
ne blefisen le fen de la terre. e nule uere chose ne nul
arbre foz soul les hommes ki ne auerent le signe deu
en lur fronz. Q lur est dar ke il ne les traisent mes ke
il fissent royaume par cunz mes. e lur royaume si cu
le royaume de escorpuns kaunt il fex homme. En
icel iur les hommes querent la mort e ne la trouuerunt
e il desirunt muer e la mort le fuera de eus. Qes fex
le semblaunce del gressunt. il sunt semblable a che
ual apardel e barale. e lur lur ches ausi cum e korou
nel semblable a co. e lur faex si cum faex de homme
e il auerent cheuent si cum cheuent de femme. e lur dert
cheuent si cum dert de leon. e il auerent beaume si cum
beaume de fer. e la uois de lur des si cum la uois de
murel kouvel turaunz turaunz en barale. e il auerent
kouvel semblable a ascorpuns. e poumes este
rent en lur kouvel. Q lur pouste est a muer as hommes
cunz mas. Q il auerent sur eus un rei aunges de abime
me le nun ki este en ebreu. abaddon. en greu. apol
lon. en latin il auer le nun exterminant. en fraun
ces desuataunt. Vn alas est passe. e tkeore deus ue
nent a pres icel choses.

Le que aunges signefie les descendurs de saunt eglise
de drete fa. Il sonerent lur busine kaunt il tulerent
en cunz maneres pur la desensu de la fa. P le este
des les maldres del ergei sui entendu. ki respandret p
aple e p saunt deuauz ke il chosent. e il sui treuher de le
saunt eglise e acumpaigne as reprouer. P le pur les budhes
del ergei p la des fraunt poer. ke il auerent en mal est sig
nife. P abime lur queor. La des de pur de abime est do
ne as herges. pur to ke doi fusti herge este si cu dist la
posle. Il kount herges este. ke eus ki sui prouer saunt
fex apot. entre u. Le este ouen le pur de abime kaunt
les ergei ouerent lur queor a demustre les maus ki
acompaignent en lur queor. P la fumee ke ennaist rof
par uent est entendu lur apse. P fumee queor del

feluns sunt sauert entendus. si cu dist hyphre. Lur
queor sui si cu une fornese ardaunt. P le solail est
entendu souz cest. ou est en est lur. p le solail sunt enten
dus les saunt pcheurs ki sunt lasmembres. P le er le
teal poeple ki estez sunt a eus. ki fuerent enofuiz a eus
ki les ergei desuert. mes il respandret as autres leau.
Q de la fumee issirent gressunt en terre kaunt p le apse
del ergei sunt des ergei sunt engendret. Il issirent en terre
pur to ke il fust saunt de la cipaune as elluz. e fust noit
as deslaus. Ien dist souert ke deu donne co ke il soert
P les scorpuns sunt entendu deables. P le fen e cur uer
te chose. le teal poeple est signife. P les arbres les mestres
de saunt glis. Lur est descendur. co est a dire ke deu ne fust
in pal ke il desuert les saunt pcheurs. ne le poeple deu.
ki pimplure la fa. p bonet ouerent. Le signe deu est char
te. dui fex iohanna maund dist. Vex est charre. P les frunt
ki muerent souert les qunt des pensid sui entendu
les queor del reprouer. Il sui de legre desuiz ki ne uirt le
signe deu co est charre en lur frunt co est en lur queor.
Dui ne fusti ke il les traisent. mes ke il fustent romon
tes p cunz mas. Qur le tens de ceste ue est departi en cunz
ages. Le pmerent est enfaunce. le secund. puerce. le tref.
cretaunt. le qtr. uuerce. le qunt uel este. En lur le tens
de ceste ue les ergei sui tuerent mes ke il se eschoient
en ppre del seile. kaunt il lur furent quele peue fwe
ta lur mort. Le pmerent mes est. de la nesciunt del
munde crete al diuine. Le secund. del diuine crete
a moysen. Le tref. de moysen. crete a dauid. Le qtr. de dauid
crete a crist. Le qtr. de crist. crete a la fin del monde.
En icel mes sunt les ergei tuerent. pto ke lur so
uer de la peue pduable. u pur to ke il uerent. ke lur
saunt uerent sunt romon pnetre. P le cunet pou
entendu la mort del alme. En icel iur les hommes quer
rent la mort. e ne la trouerent pas. Qeste rousun apertent
as elluz. En icel iur. qo est en icel iur. on quist le grace del
ewangle respandret. quist saunt pou la mort en purisat
saunt eglise. e muf auert de seint e il ne la trouerent pas.
P les cheuals les pcheurs sui signife. a quist les ergei
sui dit seblable. P les coines. saunt del seile est entendu
I apostle dist. saunt del seile est folie deuauz deu. P la
faex la saunt de dauid est signife. P les cheuals la greit
cumpaigne des saunt. P lur rei est entendu le deable.



Le sire aungele sona la busine. e io oi une uoiz
des cornets del oin auzer ki est deuant les oiz
de dei desautz al sū aunge ki auzer la busine. Desliet
les q̄re aungels ki sūnt li: en le graunt flūre de
cūstare. A q̄re aungels sūnt desliet. ki estent ap-
riller. en hōure e en iure e en mēse. e en an. ke il tūst
la tēte parre des hōumes. e le nūmbre des hōst a the-
ual. unz fēz. mil fēz. mil. eio oi le nūmbre de cūst.

Par le sire aungel sūnt signifiē les mēurs. P le oin auzer le
iure glose est entendu. P les q̄re cornets. les q̄re ewangēlistes.
Sant iohan oi une uoiz. des q̄re cornets. pur co ke une tē e iure
aprit e la quele les q̄re liuēt del ewangēle enlaignent. P les q̄
re aungels sūnt endus q̄re rāumes. Le regne des assūrent. e des
p̄launt. e des grēus. e de romains. P cūstare est entendu cest
munde. P les hēnt des q̄re aungels sūnt entendus les paroles
de nostre seignur. kar io ke il fūst par la pouste. i co est il dir auzer co



maun
de.

Eio in cheuaus en cuiusun. e ceus ki seient sur
 eus auent heumes ardaus. eracuncus. e fu
 fust. e les restes. de cheuaus. aus cum restes de leus.
 e de lur buche us fu e fumee esuse. La tere partie des
 houmes est otus de ces tues nurnenz. de fu. e de fumee
 e de fust ki esuse de lur buche. Kar la pouse des che
 uaus est en lur boche. e en lur koues. Kar lur kou
 eses semblables a serpens auant cheel. cil nuse en i
 ces chosel. Qles autres houmes ki ne sunt otus. en ces
 tuernenz. ne furent repentaunce des ouernenz de lur
 mainz. ke il ne aoraleut diable. e les oumes sembla
 uies. e argentins. e euns. e perus. e de fust. ki ne
 pout uer. is. ou. ne aler. e ne furent repentaunce de
 lur homidus. ne de lur enuener. ne de lur fornicu
 tiunt. ne de lur larcins. **E**les que aunges fust des
 les. pur co ke les mauues houmes purfussent le poe
 ple deu les quens pes auer lie deuaunt. Co ke il dist ke il
 fust apert. E demult ke les mauues deua le tens de
 pseruut fust pte. par desu a tier le poeple deu. Pour

est entendu. le tens del cumencement del monde trefke
 al diluue. Pur le tens del diluue trefke a la lai. P
 meil le tens desu la lai. Pan. le tens de grace. Ques
 ki fust signefies ples que aunges fust signefies p le boit
 a cheual. co bit les purfussent de sainte eglise. P les cheuaus
 le poeple deu est entendu. sur le quel li diable fer. P les
 heumes la durete des quens des reproues. P feu. tuer
 de penes. P iacme ki ad figure del cel. honur de deu.
 ke il rendirent a lur deu. P fust ke pur. blasfemes.
 P les restes de cheuaus. les emperurs de roume fust signi
 fies. P le fu ke us de lur buche. les fust komaunde
 ment. p quous les sans fust otus. P la fumee ke tost
 enuaunt le honur ke il rendirent a lur deu. P les deus.
 les tuerment de saint. les quens il pout otare. met ne
 muerment. P les coues. la epise des poetes. e des filo
 sotes. La tere pte ke est tuer. est sainte. de la quele pte
 mur fust otus. e les autres movent uoluntiers pur deu.
 si meil fust. Les autres. co est adur les paens. ki ne en
 trent pas en tref. perent.



Eio in un autre fort aungele descendunt del cel couert de nue. e le arche del cel estre en sun chef. e la face estre cum le solail. e sa pes ausi cum un piler de feu. e il auer en sa main un liure ouert. e il mist sun destre pe sur la me. le senestre sur la terre. e il cria od graunt uoif. ausi cum for li leun kaurit il ore. **E** kaurit il auer ore les ser conuers parlerent lur uoif. **E** ausi cil les ser conuers auerent parle lur uoif. **E** nostre esseruent. **E** io oi une uoif del cel disaunt. **L**e signef ke les ser conuers unt parle. ne les esseruent. **E** li aungele ke io uoif estre sur la mer. e sur la terre leua sa main al cel. e nura par le uuaunt en sede de seles. ki ena le cel. e nura les choses ke sunt en lu. e la terre e kaurit ke sunt en lu. e la mer e kaurit ke sunt en lu. ke tunc n sera desore mes. mes en tel sur de la uoif del seime aungele kaurit il auerent cument soner la busine le mistere de deu ser ta fin. si cum il ewangelize. par lasseruunt. **Apoc.** **E** io oi la uoif del cel dechies par launt od mai e disaunt. **A**lez e receuez le liure ouert de la main del aungele assaunt sur la mer e sur la terre. **E** io ala al aungele e diste ke il me donast le liure. **E** il dist a mai. **R**ecuevez le e deuorez le. cil fia nostre uoif. mes il sera en ta buche ausi cum dur mel. **E** io resu le liure de la main del aungele. e note deuore. e il estre en ma buche ausi cum dur mel. **E** kaurit io le auer deuore mun uer et fer auer. **E** il dist a mai. **I**l te kourer de rechet prophetez. as poeple. e as patens e as langages. e as mur de reis. **P**ur co ke il ad cunte deuant les aduersites de seime eglise ke ole ad suffer des croiz e des patens. il reueit ke il auer sa psyre cument ole enu. entre as pte cument. **E** for aungele signef nostre seigneur ihu crist. dunt li sauastre dist. **N**ostre seigneur fort e pusaunt en

barait. ki descendunt del cel fu couert de nue co est de char. ke est entendu pnuue. ki par pte de char ses furna a hoime ki il uirt rendre. **P** le arche del cel. la misericorde est signef. **P** le sun chef. la diuinite est entendu en cest lu. **P** le solail souent est entendu nostre seigneur. pur co ke le solail pater tunc creatur neables par sa beaute e resplendit. **P** le piler de fu. nul poum en tendre seime eglise. u pur co ke ole resplendit eglise del seime espyr. u pur co ke ole ard sanz fin del amour de deu e de sun prome. **P** les deus pes. dorum entendant deus poeple. de quel deus pes. est fer un piler co est seime eglise. **O**u pte deus pes. poum entendre le neu testam. e le no uel. **L**e liure ke il auer ouert en sa main. il est diste deuauant estre en seles de ser sans. **N**ostre seigneur ihu crist est neu reur le liure ouert en sa main. pur co ke il ouert le entendant de deuine espyr. pte as mistere de seime eglise. **P** le pe desre poit entendre le nouel testam. e pte seime le uel. **P** la mer les patens. as queus le ewangile fu baile plus espyr. ke as gus. dunt li apostle dist as gus. **I**l kourer de gus pte la pole de au. mes pur co ke il le desure deus. e uel il uer dignel ala uer pduable. uer nunt cumum as patens. **L**e pe seime il mist sur la terre. kaurit il baile espyr. ke auer la lai as gus. **I**l ea p ewangile ausi cum le leun. pur co ke la uoif sona par uir le monde. **P** les ser conuers. poum entendre ser uerit. **P** le seime aungele. les prechent ke sunt auer en la fin del monde sunt entendus. **L**e uirt nostre seigneur est sun dire. **P** seime iohan en cest lu deuil entendre uir les apostles. **P** la buche en ki uirt saunt fut ingel poum entendre les queus del apostles. **P** le uerit en ki uir le ordure del cors demur. deuil entendre la re membrance del prech. u nostre char kaurera.



Eun roiel me est dunt semblable aune uierge saunt. **L**e uer e meure le temple deu. e le auer e les orans en lu. **A** decors la mesun ke est de hors le temple. uer hors. ene le meure. pur co ke il est do ne as patens. e il desolent la seime. uer. quarant deus mes. **Q**ar le roiel dunt les amans soletent esseruent. **E** ewangile ke il est dunt de nostre seigneur e co ke il estre apert. est signef. **P** uierge discipline est fo

uerit est entendu. **L**e roiel ke est dunt a seime ioha auer semblance de uierge. pur co ke discipline des crestiens est le ewangile. **P** le temple saunt eglise. **P** le auer. les seime e les pas sunt entendus. **P** les orans en lu le auer mul auer ke est apert. **P** la mesun de hors sunt entendus les gus. as queus la parole deu ne est pas prech. e kaurit auer as patens par mesure. **A**uuerit e sa discipline desolent la saunt. uer co est seime eglise. quarant deus mes.



No dunt a mas deus testimonet e il yphazerum
 mil uel. e deus cent e seiaunt. court de saes.
 Les sunt deus oluier e deus chaundelabre. deuant le
 elgard nostre seigneur astant en mi la terre. Et si akeun
 lur uodrat nure. fu ultra de lur buche e deuora lur
 enuul. Et si nul lur uodra blest. issi u kouent estre oc
 cil. Et tel uoit poeste done le cel ke il ne ploie al uel de lu
 yphere. e dunt poesteur les esord a cumuente en sanc
 e fer la terre de cheskeune place kaunt il uodraunt.
Postre seigneur apele heliam e enoe deus testimonet.
 ki uen drunt auant sun seund auentement: si oi
 seint iohan uue deuant sun pironon. Et il les apele deus
 oluier e deus chaundelabre. astant deuant deu en mi
 la terre. Li oluier apote le oile. ki est nul sur le chaundela
 bre. ke il alumet dunt ki sut en uelun. P le oile en cest lu
 nuf poum entendre: e spirentel saue. Cheskeun est fer
 chaundelabre idune. kaunt il pense pempur co ke nos
 tre sire dust en le esvangile. Issi luse nostre lumet. ke il uent
 uol bonet ouerel e gloziant nostre pr ki est au cel. Les
 deus seint sut oluier: kaunt il demurunt. en akam lu
 de la terre u de uodra. seruent a deu p grace de contem
 plantun. Il serunt idune chaundelabre: kaunt il uen

derunt a pempur le mestre de lur precheant e preche
 runt la parole deu as feus. e as reprouel. La launtent
 est nul idune sur le chaundelabre: kaunt le mestre de
 precheant est buse a un seur ber. ki alumet p la flaiye
 de bonet ouerel co ke il preche. La launtent est idune m
 te kaunt le mestre de precheant est buse a akam repro
 ue. ki kouset par manes ouerant le ber ke il preche
 si ai seint gregore dust. La me de lu est despit: il remout
 ke sun precheant seir despit. Fu istra de la buche asel
 seint. e deuora lur enuul pur co ke lur apse issi destru
 era les erus aunteit. ke tuf iust ki unt seint poiste
 uenit ke rene uat co ke aunteit e les seint ditunt
 P le cel seint eglise. p la plus les parols des seint: il poum
 entendre e spiraunt. Les seint elouit le cel a akam
 ke la plus de miserieorde il decide sur eul. les queit il ne
 pouit repeler del enre de aunteit. Et il le ouerture as au
 tel. les queit il repeler de erur de aunteit. P les esord
 les queit il conuertunt en sanc: sut signie le pople.
 Sont demultre dante uenunt. Il conuertunt idune
 le esord en sanc. kaunt il ugentur lagnit ki deparant
 de la sei ibi est: estre a dampner par moit pardurable.



aunt il auerunt fini lur esmoute. la beste ke
 puma de abuse fia barale a tunte euf. e il
 les uenira e les ofera. e lur coel gurrunt en les rue de
 la graunt cite. ke est apde espiritualemente sodomie
 e egypte u lur sognur est cruchie. E de poeplez chigies
 e langages e paies uerunt lur coel par traisurs e demu.
 e il ne sufferunt lur coel estre mis en monument. e les
 habitauns en cite se disoient sur euf. e enuicerunt. e il
 enuerunt dunt cite euf. pur co ke est deus pphetes.
 curmoutent euf ki habitaient sur la cite.

Ceste beste signifie aunt. Il fia barale a tunte euf
 aunt il les purifera. Il les uenira ne mie surmi
 taur euf par volun. mes il uenira euf par cite. Si nul
 volun enuerunt lesu reuer par la graunt cite. pur co
 ke il dist u lur sognur est cruchie. nus entunt. pur co ke
 cele iesu fere destruit dnt en cite. e ieste ke est edifie
 pur lu fere abse en autre lu. Ne oie ne dert pas estre ape
 le sodomie ne egypte. pur co ke oie est habite de cruchie.
 Ensemblement co est a sauer. ke la u il unkel nune en
 cest luere graunt cite. il signifie babiloue la cite au
 diable ki est fere des reprouz. Co ke il dist les coel des
 fere a ierre en la rue de la graunt cite. nus poi
 entendre ke il gisent en queunke rue. ki appartient al

dier de aucun reprouz. Mes meuf me est uif ke si cu
 nus entendunt p la graunt cite euf les reprouz. Ili ke
 nus entendunt p la rue. les quous des reprouz. I. et
 coel de fere gurrunt en la rue de la graunt cite. pur co
 ke les fere gisent a euf. al quens il ne sunt tenu de nu
 le ualue. Si estunt al tant ki agardent p les oie de lur
 pensie nuni graunt est lur uertue e lur gloire. Sodo
 mie e egypte est apde kounablenent la cite au diable.
 pur co ke sodomie est uerprete auogle. e egypte tenent.
 Ki est celu ki soie pure auoglese e pure tenent. ke les
 mauues ki ne finent hasten en oueraunt mplement
 par eroubable. alere estre plinge en la linguaue de
 enfer. Il est desent les coel de fere estre a ierre en la rue
 de la graunt cite u lur sognur est cruchie. ke si est
 est cruchie des membres au diable. en meuf la manere
 est deus pphetes de meuf est membres fere ofes.
 Nus pouun entendre p traisurs e demu. uerunt aunt e demu.
 en quens aunt est deus pphetes pbenunt. P les monu
 ment. les pensies des reprouz. I. et reprouz ne suffie
 runt pas lur coel estre mis en monument. pur co ke il
 enuerunt lur aple de lur pensie. Il estunt sur lur
 pel. aunt les mauues uerunt aple la resurreccun
 lur uertue e lur gloire. e i dunt gnt pour cherra sur

615.



E apres tel uis e deu. le espris de nre deus en-
ra en eul e il esturent sur lur pes. e graunt pour
chei sur eul ki les iurent. e il ourent une graunt uoif
del cel disaunt. Muntet sa. Et il munterent en le cel
en nre. e lur enemis les iurent. e en uel oure graunt
tere mur est fir. e la dune partie de la tere chei. e en la
tere murte sunt oles sisimul homies par nre. e les au-
res sunt remis en pour e il doneunt gloie a deu del
cel. Le secum alaf est ale. e uerz le terz alaf uendit
coit. **G**raunt pour chera sur lur enemis. kaunt
il uerunt lur gloie en le iur de nre. e il furent en-
blet de huchable pour e durre. I cel fut eul les queus
nre auunt en gabes. e en semblaunce de eschar. nre
sunt sen qdame sur nre deume e lur fin sunt honur. ko

ment fut il akunt entre tel fir deu. eul soit est entre
les sanz. A malache le pphete en la plone nre seigneur
dus. Vez ke so il enuere helia le pphete ki turnera les
queos del pes as fir. e il dunt ceunt les queus ple pcheur
hele aie a rumer a la fe ihu est. P les deus ronomes il
poum entendre les prechours de deus poeple. co est a saue
des queus e des paent. ki prechour par nre le tens aumeit.
Terunt signie moeuent des queos. Terunt sera fir
ple pcheur hele eoroc kaunt nre se conuerunt
a repiraunce e a la fe pour. P la dime par ki chei nre
poum entendre les queus ki garderunt la lai. ki enuans
la fe ihu est ple prechour hele cherunt e ferrunt en
che de la tere au diable. P nre sunt moit au diable
e muert a deu. les aumeit nre en pour. louriit deu ple coit.



E le secum amigle sona sa busine. e graunt uo-
if sunt fir en le cel disaunt. Le regne de cest
munde est fir a nre seigneur e al crist de lu. e il reg-
nera en secle de secle. Et les unne eque uoif ki seunt
en le esgard de deu en lur segle. cheuent en lur faul-
e il aserunt deu disaunt. Nus rendunt gart a nre
nre seigneur deu nre pusaunt ki el. e ki est. e ki

Le terz alaf apertunt. a uel manf ke h diable fia
p aumeit. e al ur de nre. P le secum amigle
les seunt prechour ki sunt a nre en la fin del monde
sunt eunt dus. Il sonerunt lur busine kaunt il muste-
runt la parole deu. P le cel poum entendre seunt e
glie. P les uoif graunt. les paroles del seunt. Il apele
le regne de cest monde les homies en la pensie del que



deu regne u diable. Deu regne en tas sens. li diable
en ceul ki sunt de la part. Il est va desus tuf les fiz de
orgoiz. Le regne de cest monde terra dunt fet de nostre
sanguin e de fum est. kanne li diable od tuf teul ke il

ad deu: terra plonge en enfer. p les uincit uir
en cest liu poum rendre les almes del saint ki demo
rent ad nostre signeur en le cel. I el legel signeur
pduable regot. Nostre treisier greguie haure a nui
le diable p la passion. li regna: haure il fist burnen
lignie fure a lu. la gent le comert: haure il fist maud pur
suerre fure egile. ke il denstier lenun thu est. I el
crusf deu uendra: a uir de uir. I el maud coipit
la ter o est bur char: e la ter del aune p maund del pol:
e maund en maupit. p le temple i poum emandre
la deuure mane. p le arch del testament: aut pur o
le temple du ouat. pur uir nostre signeur i fecu table a plu.



un graunt signe apparut en le cel. une femme
couuerte deloial. e la lune sur sa pef. e en lun
dies une couuine de dur esteil. e ole auant en lun uen
tre. e ole enuoir enfaunault. e ole si numement e cole
enfaunault. Et un autre signe est uen al cel. veez un
grin dragon uif auant le ciel. e est uen en sa tere
e seir da demel. e il uerit la terre par de esteil del cel
od la coue e les mist en la terre. e il dragon ebur deuair

Ceste saine signifie sainte eglise. En cest lui peut enen-
dre le monde: ple cel. Ple gur signe: gur salu kela
iuanie ihu est: eun prebente: a pona alimunde. Ple fo
lati est. Ple lunt ke est: ede dicit a poun atendre est
munde: ki sainte eglise a pdefin lat pat. Ple la couvone est.
La pmar del teau. Ple la duc echeit: la duc apostol
p une eglise est: unme ke ole mianard. Rait ole de
plur tait ke ole une gur en parthe. La dragon signe

siert uerme graunt regnastel. e la gent se ouertout. e
 ra ut auent e le tens del mont. uger. erri dre le loz. or a tel
 ferraunt. e pphete e a sentz duraunt tuu nuu. as puf
 e as graul e a desualler euf lu coumpirent la terre.
 E le temple deu est ouert au cel. e le arche del testamont
 de lu est ueu en le temple de lu. E si dret e uoif. e retemor
 e graunt greul sunt fet.

deu regne u diable. Deu regne en saf sent. li diable
 en ceul ki sunt de la part. Li est ra desul tuf tel fiz dr
 cogou. Le regne de cest monde ferra dunt fet de nostre
 seigneur e desun est. kaurt li diable od tuf ceul keil

ad desu. ferra plunge en enfer. P les uuntqre ueus
 en cest luu poum entendre les almes del sent ki demo
 rent od nostre seigneur en le cel. Li est seget signifiere.
 pdeuable repos. Nostre sire teulz gnt uerue kaurt u uerq
 le diable p la passun. Li regna. kaurt il fist humen
 ligut sunt a lu. la gent se coeert. kaurt les mauet pur
 soureut saunt eglyse. ke il estisissent le nuu sbu est. Le
 curus deu uentra. al sur de mure. Li est mauet couipure
 la tere co est sur char. e la tere del auert p mauet pofet.
 e mauet en saunple. P le temple u poum mender
 la benurete mane. P le arche del testamont. crist. pur co
 e le temple dr ouert. pur co ke nostre seigneur e fet uable a. plu.



Un graunt signe apparut en le cel. une femme
 couerte del solail. e la lune sur saf pes. e en sun
 chet une courne de durz estrel. e ole auert en sun uen
 tre. e ole enour enfauntant. e ole fu curment ke ole
 enfauntast. E un autre signe est ueu al cel. veoz un
 gnt dragon tuf auant le tref e des coel en saf tref
 e sor diademel. e il uort la tere par des estrel del cel
 od sa coue. e les mist en la tere. e le dragon estur deu aut

Cele sime signifie saunt eglyse. En cest luu post enten
 dre le monde. p le cel. P le gnt signe. gnt salu ke la
 neure ihu est. e sun prechment. a porta al monde. P le so
 lail est. P la lune ke cest e desent. u poum entendre cest
 monde. ki sent eglyse a p desul saf pes. P la courne est.
 u la portee del sent. P le durz estrel. les durz apostol
 sent eglyse est curment ke ole enfauntast. kaurt ole de
 plurt ceul ke ole uert gnt en peche. Li dragon signe

la femme ke esteit e enfaunter: ke il deuorast sun fir
kaunt ole ust enfaunter. E ole enfaunta un enfaunt
masle. ki esteit a gouverner tute gent en uoige de ser
e sun fir est rami a deu. ea sun trone. E la femme sei
sun en wastine. u ole a lui apanle de deu. ke il la pe
ser aloket. nul nri. e deus ent. e sefaunt.

se le deable. La nise colur signefie mozt. kar mozt ent
en le monde p enue del diable. P les set testis nul set
prouet: p les queis li diable deit hum en lignie. I. et di

a demel signefie la reale pouste. La pmette test signefie
les reproues deuant le diuine. La secide test ki sunt ap
le diuine. La tierce test apert la lai. La quere: sans pmet
e maual test. La quatre: les maual test ki sunt
notre signeur e purifit les apostes. La fime: les
purifit de sainte eglise. La femme. et aunteit. p la
couuanteit. p la terre pur del esteit: test ki secide
deu p sa apse. Dus poum entredre la deuente uante: p
cette femme en cest lui pur co ke ole est mort de sainte
eglise. epur co ke ole enfaunta celu ki est chef de sainte eglise.



L bataille est fer al cel. nichel e sas aungelz e cumba
ment od le dragun. e le dragun cumbarer e sas
aungelz. e il ne ualurent. ne lur lui n'est mes troue al
cel. E i cel graut dragun. le aungelz serpent. ki est ape
le deable e sathanas. ki trauit tute le monde. est uer en
terre. e sas aungelz od lui. E io oi une graunt uoie en
le cel disaunt. Ore est fete saunte e uerue. e le regne
de nostre signeur. e la pouste de sun test. pur co ke le
encusur de nos testis. ki les encusour deuant le esgard
notre signeur de iur e de iur. e il le uenqurent pur
le sanc del aungel. e pur la parole de sun testimoine.
e il ne amercit pas lur almes trestre ala mozt. pur co
alecel il les test. e il ki habuies en euf. Alas a la terre
a la mer. pur co ke le diable est descendu a il auant
graunt ire. e sachant ke il ad poi de test.

Diable est mpetre: ki si ci deu. e il signefie est. Ba
taille est fer en le cel. co est pur le cel. co est a sauer
pur le salu de tute les test. nichel cumbar od le dragun
pur co ke est. en prehaunt. en suffiaunt. eum onant
pur le salu de homme. cumbar. P les aungelz test ni
chel sunt entredre les apostes. Li dragun e cumbar. ki
li diable. e leaunt multitude del diable. cumbar
les gus a cunter est ke il le test. Li cumbar a om
re les aungelz sunt nichel. ki uil purifit les apol
testis ples gus e ples paens. tute ke il test test. Li di
able ne las senaunt: ne poum uenue est ne las apostes

E il sunt cunter des queors des testis. p le pement est
e de sas apostes. Il ditur li diable est apele serpent
pur co ke il li le pment homme en senblant de ser
pent. u pur co ke il deit hum en lignie. p le uenue de
sa malice. Diable est interpretet truchant aual. Il
truchant de re porgul. il truchant des queors des
luf enuie p test. sathanas e mpetre contur. Li di
able e sas aungelz sunt test en terre. pur co ke il test od
les reproues. ki sunt entredre pte. p la graut uoie del
cel est entredre uoie del aungelz e mofaunt e lo uant
deu: pur la saunte de homme. Il testur uenue a uen
re le diable pur co en queis le diable regna. le pe. e le
fz e le test espuer aumenca a regner. Li diable enu
se kaunt il test akum en peche p las mofaunt en.
La raunus del sanc ihu est dona al sanc ke il pult
uenue le diable. Il uenqurent pur la pole de sun test
mone. en gardaunt la fen. la quel e il testonust en
penplaut de outet. E il ne amercit pas lur almes test
ke a la mozt. pur co ke il ne la uolent garter en ceste
ue: ke il uasent est. mes il esurent murir pur nua le
de test. ke il trouasent lur alme en la ue pdauble.
Dus poum ples test. e ples manaus en euf entredre
diuere les eglise. ki test est une sainte eglise. p la terre les
gus. p la mer les paens e les auns reproues poum ent
dre. al queis li diable est descendu od graunt ire. e uil
e il test ke le uir de uenue est p ps: tute est il p com
a deuenue la gent.



Pus ke li dragon uir ke il fu iete en terre: il pur
 fusi la femme ke enfaunta le masse. e deus ele
 de un graunt egle sunt dunc a la femme ke ole no
 last en desor lui. u ole est nuerre par un rent. e par
 plusurs rent. e par demi rent. de la face al serpent.
 A la serpenre mist hors de la buche apres la femme
 esre ausi cum un fluue. ke il la fist estre tret del flu
 ue. e la terre aida a la femme. e la terre ouerq la buche
 e transglura le fluue ke le dragon mist hors de la
 buche. Et le dragon curre a curre la femme: ala fe
 re bataille od les arceus de la semence. ki gardent les
 commandementz deu. e iunt le tesmoine iesu.

Pus ke li diable uir ke il auer pdu graunt mul
 tudine des eluz. e entos de deus les destretes des
 queus des reproues. il pur fusi la femme co est seinte
 eglise. Kar il enua les emperours de roume e cure la
 multitudine des mauues a pur fusi ere le poeple deu.
 Pte egle poum entendre est. Deus elz sunt deus testa
 ment. Deus elz sunt donel a seinte eglise. co fust deus
 testament. ke ole echaper le diable. e ke ole munter

al pais celestre ple aprie de eus. Il apele cest pais desce
 si cum nostre seigneur dist en le ewangile. kaunt il dist
 sai auer lasse non auer uos ovailes en le desor e auer
 ale quier une ke auer ere. Il apele le hu de seinte eglise
 cest pais. si cil duna en le iugement. Les benes iunm
 por uoies e receus le regne ke est aparle ausi de
 la netaume del monde. P un rent. e plusurs rent e
 demi rent. le rent de la passion ihu est. neske a la fin
 del monde est signifié. Le fluue de esre fust charment
 desur. Kaunt li diable uir ke seinte eglise ne por estre
 abarue par psecutiunt. mes creste e estre fermee. il
 enueit la multitudine de charment desur. ke il la fa
 ce estre trete par eus. Nus poum entendre les reproues
 pla terre. ki sunt trete uir de charment desur. Ausi po
 um entendre par memet la terre est. u pla buche de la terre n
 pou entendre la poultre de est. La terre aida a la femme co est
 est: seinte eglise. Il ouer le sem de la misericorde: e la poult
 re estur del cur enueit le fluue de uies. Les auer de la
 semence de seinte eglise sunt les eluz. ki sunt a nostre en la
 fin del monde. od les queus aurent se combarea.



Li dragun estur sur la grauele de la mer.
 Q'io u une beste muntaunt de la mer
 auant ser tel et dis corns. e sur les corns dis dia
 demes. e sur ses cheffs les nuns de blasfemie. E la be
 te ke io u esteit semblable a une beste ke len apele
 pante. e sa yel ausi cum pte de urt. e la buche cum
 buche de leun. e li dragun li donna sa uertue e graun
 pouste. Q'io u un de sa tresel ausi cum oses de mox
 e la place de sanioz est gane. e tute la terre sa clintu
 la apre la beste. e il aorent le dragun pur co ke il
 dona pouste a la beste. e il aorent la beste disaunt.
 Ri est semblable a la beste. e ki purra tumber od lu.
 Ali est dune buche parlaunt graunt chose. e blasfe
 muel. e li est dune pouste a fere quarauntedeus mtes.
 e il ouert sa buche en blasphemuel. e a mesdure deu
 e le nun de lu. e le tabernacle de lu. e tuis ki habi
 rent en le tel. Ali est dont fere bataille od les seint.
 e auant eus. Ali est done pouste en tuis lignes e en
 poeple. e langages. e paus. e il le oerent tuz i tuis
 ki habitent en terre. les nuns des queus ne sunt

Car la guete de la mer. sunt entendu la multitu
 d'ne des reproues. ki sunt auent en tel tens. Qeste
 beste signifie auntre. e pla mer ensemblement sunt en
 tendus. les reproues. La beste est u' munter de la mer.
 pur co ke auntreit leuca de la tumpaine os reproues.
 La gent ke auntreit fia suer a sa suer signifie pte des
 cors. e ser telles significent les ser ues pncipaus lesque
 io uol nuntier solu co ke prudence les ordene. Nunt
 le premieru uue idolatre. co est bonur des ydel. le secul.
 libidine. le cor. re. le qre ogul. le quire. le tierce. biffe
 rene est tute libidine e lecherie. mes ke il seient mis par
 un. kar libine signifie en muns ke lecherie. le seste aua
 rier. le seime blasfemie. u desord. La blasfemie aunt
 est auent plusurs nuns kar il dura blasfemuel en plu
 siurs maneres. **P** le parole ki est dit auer diuerse colurs
 la ypothe auntreist est entendu. **P** le uis ki est quecont
 beste. por estre entendu sa uertue dunt il detra la
 gent. **P** le leun sacru dre dunt il detrua le poeple deu.
 Li diable li dura sa uertue ke est tute male. pur co ke
 il munda en lu. e karuke il por penteril fia de mal.

pas escort en le fuere de me del agnel ki est otas de la nefiance del monde. Ki ad oullet oïd. ki ad ame ne en chetousun. il murt en chetousun. e ki murt de espere. il li hount estre otas de espere. Qest est la parolle te e la fin del seinz.

P la beste ke enueneue otas mes anu tunc otas. est en tra du blasfeme la quele mes ke ole seir en pense de akeunt mauus. il nela oïnt demustre. Qest li diable resuscitera ceste beste en aunteit. Il aorunt aunteit

ceus ki sūt signifiz p. rere. e le diable en lu distaunt nul ne este semblable a lu. Il fin barale od les seinz. blandisaunt akeunt. unsautes en espantaunt. e au darr en curmentant ke il les ament en sa errur. Et si il por estre ke les elus soient murt en errur. Il les uenira ne mi en surmountant mes en tu. Vaine. Le fuere de me est la p. d. d. n. a. n. u. n. de deu en quele p. d. d. n. a. n. u. n. les reprouet ne sūt pas escort. Li agnel est de otas del comenement del monde pur cote sa mort est p. d. d. n. u. r. en le p. m. e. r. e. n. h. o. u. m. e. e. n. a. b. e. l. e. n. y. s. a. a. c. e. n. o. s. e. p.



Eo un une autre beste muntaunt de la terre. e il auer dous corns semblable al agnel. e il parla si cum le dragon. e il feseit tute la pouste de la beste deuant sun egard. e il fist la terre. e tuz le habitanz en lu aor la premiere beste. de ki la plaie de mort est garie. e il fist graunt signes. adont est issi ke il fist fu deen dre del cel en terre. en le egard del homme.

Ceste beste signifie un des d. r. e. p. l. e. s. a. u. n. t. e. i. t. plus mauus del autre. a. m. u. s. ki le p. r. e. c. h. e. r. e. n. t. La que le m. u. n. d. a. de la terre. co est de la c. u. m. p. a. n. n. e. a. l. r. e. p. r. o. u. e. t. P. l. e. s. d. e. u. s. c. o. u. s. p. o. u. e. n. t. e. n. d. r. e. l. e. s. g. r. a. n. d. e. s. l. e. s. p. a. r. o. l. e. s. k. e. i. l. d. e. c. r. u. c. i. a. R. a. r. l. i. d. i. a. b. l. e. k. i. p. a. r. o. l. e. p. a. u. n. t. e. r. e. n. t. i. l. p. l. e. r. a. p. s. a. s. d. e. c. r. i. p. t. e. s. Il. s. i. a. t. u. t. l. a. p. o. n. d. e. d. e. l. a. p. m. e. n. t. b. e. s. t. e. m. l. e. e. g. a. r. d. d. e. l. u. c. o. s. i. g. n. i. f. i. e. e. n. m. u. n. d. e. l. u. A. u. n. t. e. i. t. e. s. a. s. d. e.

e il traï les habitauns en terre pur les signes ke li
sunt dunt a fere en le regard de la beste. e il dist
as habitauns en terre ke il feroient la semblaunce de
la beste. ki ad la place de espere e usqui. Et li est donec
ke il donast espere al ymagene de la beste. ke le yma-
gene de la beste parlast. et li fia ke kunkel neir ave
le ymagene de la beste seir oïst.

aptes fuint miracles en sun nom. mes lur miracles serunt
faus. Il bleïra la gent. e kaunt il ceste de bleïer leu
creta ke il les gausse. Et il se demustra en li gnt clarté ke

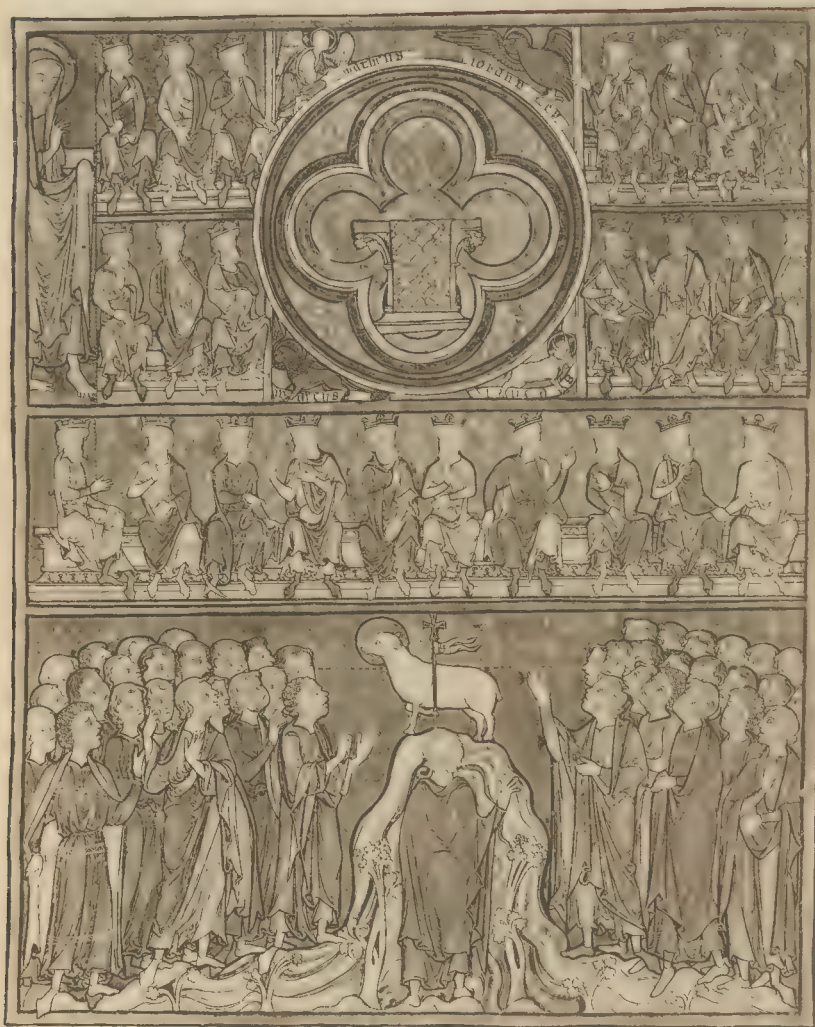
il seir tenu deu entre la gent. Si cum dist li apostle.
Jes ke il seise en le temple deu demustraï sai ausi au
deu. Il ule tene est ke taint tise les simples au fer la de
mustraunce de signes. Pur co les firauns aurent de
truerunt legierment les font. ples ouerent des signes.
Qo ke il dist la beste auer u la place de espi. e auer usqui.
il por estre ke aurent le signe par del deable moure
e reuer. ke il deuoit les homme p cest fer plus legere
ment. Il fuint le ymagene aurent caus ke le tem derit pur
deu. Les firauns aurent durat espi. al ymagene. kant
il aïstendunt et ke taint en lu mesdire de deu. Les firauns serunt
oïst.



En fia nuf les punz e les grans. e les riches e les po-
uers. e les firauns. e les fiers. auer le merk. en la
deste main. u en lur frunt. e ke nul ne puse aïstare
ne uandir fors celu ki ad le merk. del nun de la beste
u le nombre de sun nun. Je est sauer. Ki ad en ten
demour. acuntred le nombre de la beste. kar co est
nombre de homme. e le nombre de lu est li cens
e seïaunt sis.

Il por estre ke si cum nuf aum le signe ihu ist co est
a sauer la tross dunt nuf sumel merchel. ist ke aum
rent et sun ppe merch. dunt ceus seïent merchel ki
aïstent en lu. Nuf poum aïstement entendre.
Li cl d'aples aurent loïerunt uel. e nuf seïent
pur co un eautred richesse est cre. ke homel du
sunt od habundaunt uel. e pur co deu auer se
membres de engendrer. ke homme e femme se aïst
blasent. e estre selone ke akunt se deïent. e
a pfer nuf les charment deïent. Et kant il auer ad
conferme p ueruel ceste selondie aple il deïent
les homme seïent ki plus serunt enclin amal ke
aben. Pouer p uam ouerit sunt entendus. Il
aurent le merk aurent en la destre main. kar
il haurentunt mauueses ouerant koutnables
ala eprise aurent. Il auerit en lur frunt. ple

seunt la poise est fuint nuf. pur co ke plus mantie
seïent lur penceïent serunt iour. Nuf saunt ben
ke homme ne por mouer saunt ueridre e akare. Dunt de
taunt sera la pteïaunt aurent plus cruele de co
ke ceste chose sera enredre a tuit. saunt la quele chose
humaine me ne por pas estre sustaine. Les firauns
aurent fuint ceste chose. ke il prengent ceus ki uo-
lerent garder la sei creïence. en ceus de neïence.
Li est sauer. Ki ad aïstendunt acuntred le nombre
de la beste. De cest nombre nuf deïent nufel chose.
Il nuf treue plusieurs nufel nuf les tereïel des queïel
cest nombre est treue. mes ne purk. nuf il ne poïent
neir auant uer. si le nun aurent. et akune
chose de cel. Mes io ne oïen dire de taunt neir
teine chose. Ki se si le nun ke li sera nuf desat parent
conreigne est nombre.



Dio un uetz un aignel estur sur le munt de syon.
e od li cent mil e qjauntre qtre mil. auant le
nun de lu ele nun de sun pere: estur en lur fruns.
E io oi une uois del tel ausi cum une uois de mult
euel. e ausi cū une uois de gjaunt roneur. E la
uois ke io oi: ausi cū de harpurs harpains en
lur harpes. e il chauntour ausi cū un nouel
chaunt deuant le sege e deuant les qtre bestes
e deuant les ueus. e nul ne pour dire le chaunt for
: tel cent mil e qjauntre qtre mil ki sunt pris de la
ter. Iet sunt ausi ki ne sunt pas soiel od femmes.

Sin regardum ben le cest de cest leun: cest nombre
apartent al almes del esus ki sunt en le tel. Li aignel
demustre ist. sion est interpret agard p le munt de sy
on: il de sy en emendre le pais celeste. en quel pais ist est od
lat esus. od le pe e od le fu deit le seint espur estur emendu.
Iet nūs del quant il autent estur en lur fruns. p les frons
il pou entendre le quous: u la ture est estur. Soue p fac
iobā les leus de cestur fut entre dū. p ewe le poeple
et signifier. La uois del harpurs est dure as oiaus. A que
choie est plus dur as leus ke penser cū gūt est la iore del
esus en le tel. E li cū la uoi de deu est dure. ausi est la lo

kar il sunt unges. Ies fivent le aigne la u d'unkesua. Ies sunt pnt hois de tuf. pntet a deu e al aigne. e mensunge ne est p' troue en lur buche. il sunt sanz treche.

sa lo'wange. P' le sege e p' les q're bates les faus ki sunt en ceste uie s'it en renduz. Ie noud estamont est dur nouel chaunt pur co ke le ual unt deuait. u pur co ke il fer nouel poeple. Ies almes de cel s'it apele uignes. pur co ke tute la corrupcion de peche est otre par baptesme. e par repentaunce od bond oeuere. Li nest nre mure ki tu pemplex. Il fivent le aigne kar lur uoluntre est solum la uoluntre. Il sunt pntet pur co ke il sunt poi en regard del reproue. Il s'it sanz mensonge kar co ke il pntet en baptesme akent isint peche tuorel le p'mplure akent par repentaunce.

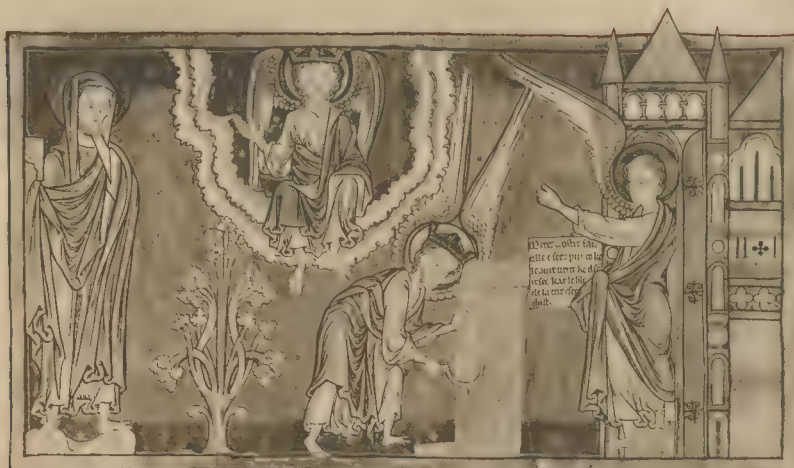


Eto in un autre aungile uolant par mi tel a haunt le pardurable ewangile ke il ewangeli s'it al seant sur la terre. e sur tote gent eligne. e langa ge. e poeple dusaunt od graunt uos. Dutez nostre se ignur e donez honur a lu. pur co ke le otre desuninge ment uere. e aotez lu ki s'it tel e tute la mer e tute les chofes ke sunt e tute. e les furaunes des eses. E un autre aungile le se' dusaunt. E le chi de dit babilo la graunde. la quele embueera tute gent del uin de la fornicatiun. de uie. E le tere aungile s'it cent dusaunt od graunt uos. ki auerad aote la beste e le ymagine de lu. e tute resu le merck en sun fume. u en sa main. il beuerad del uin del urnis de deu. ki est med le od uin en sun banap. e il fectad tument de fue de susse en le esgard desseins aungels. e denaunt le esgard del aigne. e la fumee de lur tument munt ra en sede de seles. ne il ne auerunt repos de iour ne de nuit ki aoteient la beste e le ymagine de lu. e ki tute resu le merck de sun nun. Ie est la sustaunte des seurs. ki gardent les comaundemens deu e la sei resu. E io oi une uos del cel dusaunt. E senez. Veure fute id moos ki moerent en nostre seigneur. Ie espire dist la desoient ke il se reposent de lur trauas. kar lur oeuere lur fivent.

Cest aungile signifie est e las apostles. e les autres prechiers est. Ie ewangile est dur pardurable pur ke die donnee uie pardurable al seant la apse de lu. La gent al quent ceste ewangile est preche. ne querent

de lu. Eant ciles seinz ne pount estre a saule de la uie de deu. en reu manere il ne pount estre a saule de la lo'wange de lu. E taine cu il s'it p' pres solz deserte plus dement. le uerit e plus conuise. e tant cu plus le conuiseat plus le ement. e tait cu plus le taine plus s'it il feruent en

ren for tere. e mistrent tute lur repos en tere. Nouma blentur il mist de p'met pour epus honur. Pour buer le homme a penitence. penitence a bonel oeuere le apeler. Ies seant uges cyement en le tere de uie se ki ourent le ewangile e ne uolient recuere la fa ihu est. e tute ensensiblenz ki refurent la sei. ene la p'mplure p' oeuere. De celu a ki plus est baile p' tere demaunde. Ie aote aungile signifie les mestres de seure eglise. ki la gouernent apri les p'senturunt. Babilonur signifie la tere au diable ki est fer de tute les mauues. Eie chi pur co tute la tere as diable lesu. otre pla sei ihu est. q'il est dur de fer chi. chi depar les p'senturunt. e depar la deiable tere. Le uin de uie s'it tute des pacis. les quent chetrenz e seigna aote. Ie ke les tere au diable passerent en tute gent. Ie tere aungile s'it les p'chiers ki s'it aue ur en le tere auntest. Ie p'chierunt ke nul ne aue au tere. ne ke nul ne prete las onilles as las tere mauues est ap'el. ne ke nul ne fac las oeuere. kar celu ki fer il sera pardurable tere dampne. P' le uin de lu de uie. La deure damnanur est entendu. P' co ke il dist pur la deure de deu est signifie. P' le banap. il poi entendre le uignis de deu. dit damnanur e deure s'it medle en le banap de uie. co est en sun uignis. E uerit la moos ke moerent en nostre seigneur. co est a entendre ki moerit de p'met al seles. epus en char. De l'ouent. co est del tere de lur moos il repouert. Ie oeuere lur fivent. co est se aumpant a tute. V beure les moos ki moerit pur la sei ihu est.



io un une blanche nne. e sur la nue un saunt
semblable al fuz de homme auant en sun chief une
coronne de or. e en sa main une ague fauille. E un autre
aungelz issi del temple. et aurt od graunt uois al saunt
sur le sege. Ortez ra fauille e seer. pur co ke le ouz uent
ke le m seer pur co ke le ble de la terre entachist. Et
tu ki seer sur la nue mist la fauille en terre esta.

et aungel signefie ist. la fauille le fu ki deswaite
le monde. Il me est aus p le ble de la te. Ict elus
et signefie. Co est le ble de ki nostre seigneur dist en le
euangile. En le rent de seer. io dirai a mal seer. Quil
lez depmet la iardene e hoz le en fessaut a arder. mun
fuerment metez en estu en mal graungel. Auz ki sunt
ilokel signefie p fuerment il sūt signefie un pble. Et
ki sunt ilokel signefie p iardene il sūt signefie un pble.

grapes de la terre. P la blanche nne se ne cor est signefie. P la corone de or la mutunne des seint e des aungelz
ki uendunt od lu al iugement et demestre. P le temple dunt il est uen issi. seint eglise est signefie. Il ia a lu ki sūt
sur la nue ke il mist la fauille en te e fassit. pur co ke le seint homme uenut le monde et mis en mal e auant bidur
de la chertute del monde pent chekeun ur ke le regne deu auague. p ki il seint deliuer de turt anguses



un autre aungelz issi del temple ki est en le cel.
auant une ague fauille. E un autre aungelz issi
del aurt ki ad pouste sur le fuz e ia od graunt uois.
a celu ki aurt le ague fauille disaunt. Ortez ra
fauille e uendenez les grapes de la uigne de la terre

un e li aurt aungelz od les fauilles signefie ist.
e aurt od les fauilles signefie le fu p ki li mun
de seint deswaite. E pur co ke nostre seigneur apara au
te as dretours. e aurt as nent dretours il est sig
nifit p deus aungelz. Les dretours le uertunt en cele

pur to ke les grapes de lu sunt meures. Et li aunge
le mist sa fauolle en terre. e uendemia la uigne de la
terre. e les mist en le graunt lai dedure de deu. e li
lai est desole dehors la terre. e li sanc emist del lai rest
ke al freus del cheuauf. par mil eschaduf e sis cent.

pouste sur le feu to est le quare. signifient les eschadufz en cest iur. ple fu poum entendre charite. La uigne
signifie le monde. Ilus apeli le lai enfern. Ilus poum entendre le plingement des mauntes en enfer. ple fole
del lai. P la terre. iostu celeste. Ple sanc la peine des mauntes. P le espar de mu e sis cent eschaduf. les sanc restus
sunt signifient. P les cheuauf sans pastur de sainte eglise. sunt signifient. P les freus p quous cheuauf sunt goumnet. iur ap
le.

clarte en quele il est uen des aungeles en la benedure ce
leste. Les mauntes le uerit en tele semblaunce. en
quele il est uen en terre des hommes. Vu desat signifient et
p dous fauolles. Le wast de dro moult port estre dit ra
unfau. La gommunatun des mauntes est gref. e plus gref
apre la mort. Li aungele ke nist del temple. e celu ki autr



ioi un auge figure en le cel graunt emmentus
ser aungeles auant ser derrius plaet. pur to ke le
ur deu est fume en eul.

et ser a mercurius del ser aungeles auant les ser hoiel
deuaunt to ke neigie a la uariatun de eul. ke n. d.
graunt mistere est aungeles en la aungeles de eul.



ioi auis cum une mer uerine medle od fue etus ka
uenquene la beste. e le unagine de lu. e le num
bre de sun num. ashaunt sur la mer uerine e il auisat

a mer uerine est medle od fue. pur to ke derrius
et pur que ki est entendu pla mer. est medle od spm
uas entendent. ki sunt attendi p fu. Ques ki neigie.



li premier aungele ala e espaundi la fiole
en terre. e tunc e tunc a une place est fer en les
hommes ki auent le merk de la beste. e en tunc ki
aoretur le image de lu.
li secun d espaundi la fiole en la mer estant est
fer ausi tunc de mort. e d'et tunc alme un auit
est mort en la mer.

li premier aungele figurete les pecheur ki furent deuant la
lai. si au celu ki sona la premiere busine. avet dlok les eluz
sunt figurete p la terre pue de la te ke est arde. e la les repouze
pue ki une fustier tunc a une place. Li espaundi la fiole sur
la te pur co ke les seint homme ki sunt deuant la lai amonstent
id mannes. La tunc e de place est le d'et pue des comaidons de deu.
Celu ad le merk de la beste ki est nent amenable en terre
penaite. Kar nent amenable e nent repenante est le merk.

P le ymagine de la beste poit attendre uet.
deuant ki sona la secunde busine. avet dlok les eluz sunt figurete p la terre pue de la mer ki est roine en sanc. La tunc la
mer est tunc en sanc. P la mer sunt figurete tunc ki sunt amonstent a la lai. Quid tunc alme un auit est mort en la mer. pur co ke
unus ki est tunc en la mer est del nombre des repouze. et deuant la terre de la lai sunt uet deuant. d'el amonstent a la lai sunt repouze.

e secun d aungele figurete les meurtres de la lai. si au celu en le auent
deuant ki sona la secunde busine. avet dlok les eluz sunt figurete p la terre pue de la mer ki est roine en sanc. La tunc la
mer est tunc en sanc. P la mer sunt figurete tunc ki sunt amonstent a la lai. Quid tunc alme un auit est mort en la mer. pur co ke
unus ki est tunc en la mer est del nombre des repouze. et deuant la terre de la lai sunt uet deuant. d'el amonstent a la lai sunt repouze.



li tunc aungele espaundi la fiole sur les flumes
e sur les fontaines des eses e sanc est fer.
io on le q' aungele d'auant. Vus est d'auant
ki est e ki est d'auant. ki un auit i cet chofel. pur co ke
il espaundent le sanc des sanc e des yphers. unus

est aungele figurete les yphers. P le flumes e les fontaines
des eses. les d'auant ligne od lui manne est figurete. P le
aungele od la terre busine deuant. li yphers sunt figurete
des deuant place pue des flumes. e des fontaines ki est
tunc en alme. sunt figurete e ki p le pite des yphers sunt tunc

de d'auant
de d'auant
de d'auant

lur auet dunc sanc a beuer si cum il sunt digne.
 Et io oi une uoiz del auter disant. Seignur
 deu tut pusaunt. tal uigenent fut uertot e dreuunt.

deu al feloun peple. mes eul fut fer de lur pcheunt mur plus mauues. e ne unt silement despirent les cunmande
 me de deu mes il olesrent les seauant de la poite de deu. **E** ut poi ple qe aungele entendre leaungele de cel peple.
 la uer le mauues peple estre dampnez p le dreit iugement de deu. lou sun uigenet. kar pur mox tempore ke il
 met as dreuunt. il refurent mox pdrable. Nus poum p le auter entendre les seint houmes ki furent en cel tem ki louert le dreit iuge
 met de deu.



E li qe aungele espandit la fiote en le solail
 e li est done arandre les houmes de chaud e de
 feu. Et les houmes brulerent de grant chaud e il
 disient blasmeus en cunte le nom de deu auant
 poustir sur cel plaue. ne il ne furent repentaunce ke il
 donasent gloire a lu.

E li qe aungele signefie crist e las aposteles e las au
 tres prechours. si cil nus auant dit le qe aungele en
 le aluun deuauant que signefie. **E** li qe aungele espandit
 la fiote en le solail. pur co ke crist e las aposteles auant
 disient od apertre uoiz. ke les feluns gus furent a des
 reure des romains. Et les romains refurent la fiote del ur
 de deu. ne mi pur co ke il dusent peir. mes pur co ke
 il dusent uenir le sanc ihu crist. **P** le chaud le sege.
 par le fu la fem e le epie par les queus eul les gus
 sunt pres desuaites. poum entendre. Kar il est done
 as romains a tuver akeus des gus turnours de di
 uers metates. akeus a arat de lur ter. **K**i uoiz
 sauoir cum qe fu la chaline dunt les romains tur
 manerent les gus. lister iosephum. eil trouua ke
 nule gent uikes plus enedement ne peurent de
 eul. **E** il furent si felouns ke mes ke il sauient ke il
 fussent mauus neit ois pur lur felounes. il ne refe
 rent pas de lur blasmeus. mes il disient mur pures
 blasmeus a cunter deu en lur turnours. **E** il ne furent
 point de repentaunce ke il donasent gloire a deu.
 Et donasent gloire a deu si il felaunt repentaunce en
 sent en est e gardasent las cunmandement.

en amertume de repentaunce. **E** li ple espandit dunt
 de la terre fiote. les flumes e les fontaines fut luz estre
 turnez en sanc. **E** li aungele espandit la fiote sur les flus
 mes e sur les fontaines. kar les pcheurs mustrer la poite

en amertume de repentaunce. **E** li ple espandit dunt
 de la terre fiote. les flumes e les fontaines fut luz estre
 turnez en sanc. **E** li aungele espandit la fiote sur les flus
 mes e sur les fontaines. kar les pcheurs mustrer la poite

E li quint aungele espandit la fiote sur le sege de
 la beste. e sun raume est fer oscur. e il manerent
 lur langage pur dolur. e il mediscent a deu del tel pur
 lur dolur e lur plaue. e il ne furent nule repentaunce
 de lur oeuert.

E li quint aungele signefie les dreuunt peis ki
 cunbaturent a cunter les ereges. ausi cil nus auant
 dit le quint aungele auer signefie ki sona la quinte
 busine. **E** il ock par les gresluns. e ier par le sege de la
 beste sunt signefie les hereges. **L**a beste signefie le di
 able. ki fer as queus des hereges. **E** li quint aungele
 espandit la fiote sur le sege de la beste. pur co ke les seint
 houmes descourent les erurs des ereges. e astudierent
 a demuster quele peine lur fu aprestre. **E** sun raume
 est fer oscur. pur co ke la apreste des ereges est fer oscur
 a ceus as queus ois fu uen dre. par la apreste des seint
 pgs. **E** li manerent lur langage pur dolur pur co ke
 chekeun de eul repndrent aurti erurs. **K**ar arant ne
 fere pas enuouu ne labellu n akeun des aurti. kar
 chekeun uolent establier las erurs. e repnd aurti erurs.
E li dolerent pur co ke il furent conuincus des seint ho
 umes. **L**ur plaue estiant les erurs de eul. **E** li ereges
 blasmerent deu pur lur dolur. kar taunt cil ki fu
 rent plus turnours des seint mestres. taunt pl noie
 rent blasmeus a eul raument. **K**i fut dit estre seintre
 peitaunce. kar apene trouerent akcun des turtro
 uurs des hereges ki fait repentaunce de las erurs.



li sime aungele espaundi la fiote en le graunt
fluue de cufiane. e le esve de lui enlechi. ke un
fust aparle as reis de la nesciance del solail. E io un
de la buche del dragon. e de la buche de la beste. e
de la buche del faust ybete tres espris nent nent en ma
nere de venel. co sunt espris de deabiel sefant signel e il
osterunt as reis de tute la terre asembler euf en barai
le al graunt iur de deu le corpulauit. Yec io uenel
cum lece. Bener sear fu uelle e gard la ucture ke il
ne uoist nu. e ke il uenit sa ledeste. E il asembler euf
en le luu ku est apde en ebreu. ermagedon.

e sime aunge ad mouet la signefication ke celu
ku solail la sime busine kar il signefie les seint martres.
e celu kiunt in signefie p le fluue de cufiane. ki fut la
signefie p let cheuachurs del queus la terre pte del ho
umet sunt tuis. et fut les puriswes de seinte eglise
li espaundi la fiote sur le fluue. pur co ke les seint auat

diserent quele dampnacion est aparle as puriswes
de seinte eglise. P le esve est enendu la pteuauit. Ne
esve fu enlechi. kar les seint esuunt en prechement tel
ke a raunt ke la pteuauit prent fu. Dus pouit en
rendre p les reis la multitude de gent ke uunt a la se
shu crist. Ne esve fu enlechi. ela uunt aparle. kant les pe
cununt sunt sunt. faunt poer edonc a tuis de uenit a
la se shu crist. Il uenit de la nesciance del solail. co
est de crist. kar p le espris de deu il uenit a lu. pur co
ke il donner ke il uengit e il les rent le uolter e le pte est
dun de lu. si ci il distu ne poer ten seint zmai. Et tres
espris nent nent signefie les deaples auncet. ki le pre
chent pte le monde en ki diable manderunt e p ki
buche diablel parierunt. P les reis. peple e reis sunt en
rendu. Il les quillerunt en barai le puriswes seinte
eghise. ke il seint dampnat en le gnt iur de deu le tur
pufant. Ne iur noster fut usata ci lere. Et uctures del
alme fut bonel ouert. Ermagedo signefie miltant reuerus.



le est dir auer iſu del trone. pur co ke ſeint eglise est
le corne deu. qo ke il dist ſer. co est la fin del monde et
preſ. p le ſoudre. le monde ke de dieu pa pſaiſt et
rendu. p la uoie. le precheant del ſaint. p la conuer
le eſpauantur de la peine pſurable. Terrore ſignifie
ſouuer mouuement des quor. A keunt ſeruit mndemal
en ben ſi cum le guſ ki errent en crist. A keul de ben en
mal. ſin ceul ki deſcepurit la ſei iſu. ſi. ſi uenit la
eſte a uenit. La graunt neſt la cre au diable. co est
la murtuine del repout. p le mal pſaiſt ſun extendu.
le guſ ki ne uolent erre en iſu. et laſ paent et leſ
ſaut creant. qo ke il dist ke le mal del paent cheunt.
ſi ne est un apaurat ur de uſe. Babilone uenit
en memoie de uſe. dui keut reſu uenit en quel
ad etablie uſe le monde et rendre a cheken ſolu co
ke ad ſer. p le uſe de ſun uſe la peine pſurable. qo meſ
la ſignificatun uſe le iſel et le mntain. ke le iſel
del paent. p le iſel la gent. p le mntain le iſel. p le ge
ſi. la uenit aue de dieu. et laſſe meſ ke il uſe en queſ. ſeruit. dui del
kouet.

i cūm nūc aūt auaiūt fūrte chait de la femme bu
sine le urde u wuf de buecū cūp. en mamei la ma
nere il eipreue le ur de wufue iūc. l'ur eipam dūmūc de
la femme siote. eūl deit la creūa deable fur la semblaie
de la soie femme. eūl demūtre apres quele peue oie
suffire pur sal felonie. I. i augele oū la siote signifie
les pechūc. Iohān tene la figure de tūc les tūc. I. tūc
siote figure roume en akūm tūc espūc aumeit. ku pur
siote seue eglise. en akūm tūc gūmūmūc la tūc
au diable. I. i augele mūstia a iohā la dāgnatūm de la
siote pur to ke les pechūc mūstia al tūc. I. al peue de
mauūc. I. a quele eūl dir fur les eūc pur to ke de
la mūstiaūm de gent ke est figure peue. la creūa
deble eūl fete. Oū la quele tūc tūc de la tūc hūc tūc
pūc. pur to ke eūl mūstiaūc tūc felonie de hūc pechūc.
I. eūm de la tūc hūc sūc dūmūc eūc. eūmūc seio
mūc de la mauūc eūc. I. a pele tūc hūc tūc de la
tūc tūc tūc pūc. I. a mūstiaūc eūl la mūc de babilo

10 un aprel i couun autre aungel de descendunt del
cel. auant graunt poutre eia terre est alume de
sa gloire. cil era od fortz uost chaur. Ole che ole che
babillon la graunt. e ole est fere habitarum del dia
ble. e garde chekeun nent ne oist. pur co ke n'ist
reul de la terre burent del ur de la fornication. e les re
ul de la terre unt fer fornication od lu. e les marthaïs
de la terre sunt fer riche de la uertue de sa delict. Et io o
un autre uost del cel descendant. Istez de lu mun poeple
ke d'ne seer peccet de lur foris. e ke il ne reueit de
lur plaies. pur co ke saf peccet pum dreit tref ke al
cel. e de se reuote de sa mauuaise. Roudas a lu
si cum ole ad rendu a u. e double a lu double solum
suf occire. En le beuere ke ole ad medle. medle lu
double. Taint cil ole se a glozifie en delect. au
taunt li donat de tument e de plur pur co ke ole
chist en sun quoc. To les reue. e ne su pas uedue.
e ne uerai pout de plur. Pur co en un uir uen
dreit sa tument. mort. e plur e fere. e ole fere
arce de lu pur co ke d'ne est fort ki la uir. e la reul
de la terre se deplurunt e plaudentur sur lu. ki unt
fer fornication od lu. e ki desqurent en delect. kait
il uerunt la fumee de sun arsun. chaunt en lous
pur la pour de sa tument. e disaunt. Alas alas.
babillon iel gnt tref. e de se fort tref. pur co ke au
oure uenit uirugement. e les markauis de la terre
plurunt e gamententur sur lu. pur co ke nul homme
ne a chacez mes lur mref. Mes de o e de argent. e
de pence pe. e de margart. e de blanch se. e de
pence. e de rouge se. e chekeun fust de chin. e tref
uereus de uir. e tref uereus de pence. e de are
un e de fer e de marbre. e kanele. e camone. ke est une
maire de herbe. ke est en sa lu uilert. e de odour
mref e de ugement. e de uent e de um. e de oile. e
de saun e de fument. e de uiment e de ostant. e de
cheuans e de karref. e de mauuaple. e de almes
des hommes. e de poumes del desir de sa alme depar
tunt de rai. e tref gref. e tref clares pence de rai.
e les marchaunt. ne trouerunt mes en l'herbe ki sunt
fer riche de lu. si euerunt en lous pur la pour de tument
de lu. plurunt. e gamententur. e disaunt. Alas
alas. icel gnt tref ke euerunt de blanch se.
e de pence e de rouge se. e en ore de o. e de pence pe
e de margart. pur co ke a un oure taint de richet
sunt destruit. e chekeun gouernent. e tref ki naroune
en lu. e les uonnes ki ouerent en mer. euerent de
lous. e euerent uenit le lu de sun arsun. e disaunt.
Ki est semblable a cest graunt tref. Et il mistrent pou
dre sur lur thell. e euerent plurunt. e gamententur
e disaunt. Alas alas icel graunt tref. en la quele tref
fere riche ki auerunt nent en mer des pence de lu. pur co
ke ole est. e de uaste a un oure. Et tref sur lu le cel. e les
sont apothel. e les pence. pur co ke deu uia uostre
ugement de lu.

uer. Et mes ke nus des ches sont uen qres de cest felonie. lur senaunt sunt souent de co solet. Mes co regardel
mestref. co les depleit fortuit. Il ad une autre felonie uenit auant. ki est fere de tref ki sunt apete a tref. kar
il pence lonwer de tref pence ki sunt auerent. e uenissent en uenit le mal. le quel il purient amender. pleauo

et d'hoel ke se uent apartenent grauntent
a la tref auant. co est a tref les reprouf.
C'est aungel signef. ki descend del cel entree. ke l'auant
les homes a tref. Ki est d'ur aut gnt pence. kar il ad
mes la pence le pe. pur co ke il est oile al pe purit so
lum d'entree. La tref est alume de sa gloire. pur co ke p
se de la sa humant uir. e de tref des tref de ignozai
ce. e de mesteuere. La uost. et la apete del ewangile.
Le durt d'entree fere. Ki durt d'entree. ole che. ole che. Ole
che d'entree par le tref del ewangile. Ole che era a la seunde
fere en le durt uir. par mort p'durable. ke est apete en tref
lure la seunde mort. Tref uir si babillon mantun au
delect. mes co si mesteuere al houme. fere ke apete le pence
ment de la fere. Tref ki sunt les diables il sunt les uenit uir
ref. e les uenit ne ostant. Il sunt garde de babillon. ke
si cil les aungel gardent les tref. ke il ne pence fil. il
pence. en mesel la manere les diables gardent les mau
uist. ke il ne reueit de lur peccet. ke il ne seent tref.

Ples marchaunt de la terre. nus poum entree les amantur
del tref. ki d'entree lur alme a p'durable pur pence de
ches. Il apete delect la uertue de babillon. Ple cel en cest
lur. est signef sont eglise. Vost del tref. et uost des pence.
D'entree seigneur auant a saf tref p'se pence. ke il est
hors de babillon. ne me p'se mes pence. Iel plaies
de babillon sunt uir. Notre seigneur agarde les mau
uist de babillon tref d'ur. Mes il resemble ke il ne uenit
pas co ke il uenit. kait il ne fere pence de uenit. Iel
d'entree tref d'entree a mauuere double al gnt ugement
kait il tref che. les dampna en tref en alme. Ple
beuere poum entree les tref d'entree ke les tref uenit
fust. Tref cil ole se glozifie. co est ke ole se adrefa en o
gul. e se enplia en uir. tref aucta plus de tument.
Ole se apela reine. en aucune manere. kait ole se ghan
sa en p'se de cest tref. Oile se durt uenit uir. pur co
ke ole la fere ke ole ne p'se pas est de tref d'entree
pence. durt ole uenit la tref. Ole durt ke ole ne uenit
pence de plur. pur co ke les mauuere. mes ke il s'entree ke
il fere dampna. il se seigneur ne me tref. e euerent
de tref la manere de mort. ke tref pence ne destruit
la tref de lur quoc. Pur co en un uir uenit saf plaies.
mort. e plur. en tref de tref. co est en le uir de uir.

Il euerunt de lous. pence e pence. ne me p'se.
e auerunt bidur de lur felonie pur les quoc il sunt
tument p'durable. Nus poum en cest lur p'se mar
kaunt entree tref ki uenit le ben. ke resemble ke il
sunt. Il ad akentat quele science des tref. Iel
done. ki pence les tref des pence en ugement. mes
pur co ke il se apente pur lover e ne me pur d'ur. il ne
reueit uir. il lover de deu. Cest cheuere tref et ia
passe en le seletant. ke a peine trouer akent de tref.
Ki unt lu deuant pence. ki uole durt nule parole pur
boson de pouer saint lover. Nus poum entree p'se
markauis tref ki d'entree lover pur le ben ke il
sunt. P'mes tref poum entree tref ke uenit le de
gref de seinte eglise. Iel que deume d'entree tref cundep

des d'entree.
e
euerent.

tite ki il lunt resu del auetel. Hucel fut de reumant de prestel. ki se apentent mur en seruis de meda hines. pur co
 ke il dourent estre dampnez pur lur felonies. a curre les queus si nul pole il fut defendu de eul. e il se fignent nun
 sauer co ke il seut. nui il dapnent la pphete ke dist. Alas au ki dunt mal ben. en ben mal. merant luntre reuebr
 erant luntre. lo pole au ki estel tel. Vez il auez uendu le alme del prestre au diable. ki amonesta al prestre fere fu
 merant foel le diable. Aleu ki amonesta al prestre fere forniciatiu. il amonesta ke il u donast pus. ke il pust fere
 sanz pour cest felonie. Idunt le diable u a doure le prest de la pphete alme pla main al prestre. Vez ke il auez
 resu le pl. e il auez baile le alme de nun frere rethare del sanc ihu tist au diable. Il est est en la lai. ke si nul homme uen
 dist sun frere ke il moure de mox. si celu est cupable ki uen homme a homme. cum ben plus est vus copable. ki auez
 uendu homme tant del sanc ihu est ne me a homme. mes ke eunt pnt est au diable. Iust markauus plunt e plain
 dent en enfer. pur co ke nul ne akaret mes lur markauus. Iust trouerunt tute les markauus auant nui
 bres. apentent al eunt sent. A dunt o eargent. e poutel. pnt. e marzamel. a la uen Blanche sei. e pur pre. e touge sae
 e les semblables. al touchement. kandel. e les odumens. e les ugnent e le eunt. al odumens. Vni e oile e saun
 e ble. e les semblables a gust. Le son del harpe. e de musike. e de chauntant au en enfer. apentent a oie. La dap
 nant de babiloune si cu est estre demustre. est en richetel. pur co ke richetel luntre de nul. la u il lunt
 malent purchael. e malent reuebr de pendus. vo quist richetel auant ke por oie estre dunt reuebr del mun
 de. nunt la tethene. Iust poum entendre p la mer. cest secle. e p les gouernurs. les mauus pnt. Pur ken ag
 gent de lu en lu. e p les nouers ki ouerent eunt. eunt ki haument dunt eunt. a rober les pouer ea anoi
 re lur pntel. poi eunt. Les seruit babiloune. e il plunt eplandent. Souent p la tethene. pntel
 pntel luntre. Il munt eunt sur lur chet. pur co la memoire de lur pntel. ia de lur pntel ne de par
 ra. Iust poum entendre p le tel del apogel. pntel apotles. les pnt del nouel testament. pntel pntel. les pnt del nouel
 testament. Il se eunt. kait tute la compaignie del mauus od les dia. ble les auez de uigil sera deure.
 e pur co ke nunt malice pntel fin. e les duntent seruit auent en la uen pntel. e de u amant p la gte. ad.



Cunt for aungle sera une par auz tu une gnt
 mode. e mnt en la mer d'auant. Babilon cele
 gnt ore sera abant p tel auz. e ia mes ne sera
 poue. Quot de harpe e de musike. e de chaun
 tute od eunt. e bunt ne sera mes o en lu. A chel
 keun ouer. e chel keun art ne sera mes ouer en
 lu. Quot de mole. ne sera mes o en lu. e
 e luntre de launne. ne luntre mes ilokel.
 e uot de eunt. e de eunt ne sera uultre o en
 eunt. pur co ke tel markauus eunt pnt de eunt.
 pur co ke en la uen eunt eunt eunt eunt eunt
 eunt. e luntre del pntel e de luntre eunt en lu.
 e de eunt ki luntre eunt eunt.

cest aungle signefie est. ki est dunt eunt.
 pur co ke homme ne por pas pnter tu gnt est
 la fore. P la pe eunt gnt mole nunt la multa
 tudine del mauus. est signefie. La mer signi
 fic eunt en lu. tute les mauus luntre plunt.
 Iust aungle idunt mult la pert de mole eunt
 pur co ke nostre seigneur ihu est plunt en
 eunt al ur de uen. eunt la multa tudine

del mauus par luntre uen. e chel keun ouer. e chel keun art ne sera mes ouer en lu. e uot de mole ne
 sera mes ouer en lu. Tute tel eunt luntre eunt eunt eunt. P les art poum eunt le sauer de eunt. ke est folie
 d'auant de luntre. Iust queus art. les mauus ouer. eunt eunt de babiloune. apentent ke il pnter pnter en la malice de ba
 biloune. Il luntre eunt a fere mal. e il n'ouer ben fere. ke aunt ke la mole reut de eunt. il eunt eunt eunt. Iust pou
 p la mole eunt eunt. p la uot de la mole. eunt eunt eunt. ke il eunt eunt eunt. Iust eunt eunt eunt. p la
 uen de la launne. la uot de eunt. De eunt launne. eunt eunt. Iust launne del mauus sera eunt.
 kait u luntre eunt de eunt. p le eunt poum eunt eunt eunt. eunt eunt. eunt eunt. ke si eunt eunt. ke si eunt eunt.
 pntel eunt eunt eunt eunt. ke il eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt.
 a la eunt ke il eunt eunt. de la eunt eunt. ke il eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt.
 ne eunt eunt. eunt eunt. pur co ke il eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt.
 biloune tel eunt. Iust markauus de eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt.
 markauus de babiloune eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt.
 eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt. eunt eunt.
 eunt. Si eunt.

(eplandent en eunt.





Apres i ch' io oi ausi cum une graunt uoif de
muret busines. en le cel disant. alleluia. lo
waunge e glorie e uerue est a nostre deu. pur co ke
sas iugement sunt uertis e durtuauz. pur co ke il
ad iuge de la graunt sole. ke corumpi la terre en sa le
chent. e il uenia le sanc de sas sanc de la main delu
e il disoient dorechet alla. e la fumee muret en se
de de seles. e les unteqre uent cheient en lur sanc
e les qre bates. e aozent deu saunt sur le trone
disant amen alla. e une graunt uoif issi del trone
disant. Vus tuz les sanc de lu dire lo wange a nos
tre deu. e il lu le dore puit e graunt. e io oi ausi
ei une uoif de une graunt busine. e ausi ei la uoif
de muret ewel. e ausi cum la uoif de gnt muret di
saunt alla. pur co benoistre saunt deu rucpulsant.

Alleluia est lu estre chaunt eun e fez de ser uoif.
A la preme fez e a la secunde. de la uoif de
muret busines. a la terre fez del unteqre uoif e del
qre bates. a la quarte fez de la uoif ke issi del trone.
ne me alla. mes le unteqre uoif est chaunt. co est di
re lo wange a nostre deu. Alla dist aiant ei lo w
nostre saunt. A la quinte fez alla est chaunt del
uoif ensemble. co est de la uoif de busine graunt e de la
uoif de muret ewel. e de la uoif de graunt con ewel.
P muret busines. les elus ki furent deuant le diuine
e ki furent aprii trestre a uoif ke la lai fust donne
sunt entendus. ki chauntent alla. kar il plurent a deu
soli lai nature. A la secunde fez il distet alla cum ki
furent aprii le diuine ki uelapurent soli lai nature. P
saunt. renome pur estre signifi. Nus tuz ben ke en



pres i co io oi ausi eun une graunt nois de
murel businef. en le tel disaunt. allelma. lo
waunge. e glorie. e uerue est a nostre deu. pur co ke
saf ingement sunt uerue e dunturaut. pur co ke il
ad iuge de la graunt sole. ke corumpi la terre en la le
chene. e il uerna le sanc de saf sanc de la main de lu
A il disaunt dorechir akka. e la femme murel en le
de de seide. A les murel uerue therent en lur fact
e les que bestel. e aozent deu saunt sur le trone
disaunt amen akka. A une graunt uerue issi del trone
disaunt. Vus tuis les sanc de lu dit lowange a nos
tre deu. e u ki le dorel punt e graunt. A io oi ausi
cu une uerue de une gnt busine. e ausi cu la uerue
de murel ewel. e ausi cum la uerue de gnt conent. di
saunt akka. pur co ke nostre seigneur deu occupant

Uelma est lu elre chaunte eunt fer de se uerue.

A la premiere fer e a la secunde. de la uerue de
murel businef. A la terre fer del murel uerue de
que bestel. A la quarte fer de la uerue ke issi del trone.
ne une akka. mel le murel uerue est chaunte. co est di
cu lowange a nostre deu. Akka dist auter cu lowel
nostre seigneur. A la quarte fer akka est chaunte del
uor ensemble. co est de la uerue de busine graunt e de la
uor de murel ewel. e de la uerue de graunt conent.
P murel businef. les elus ki furent deuant le diluue
e ki furent apres treke a traur ke la lai fust donne
fust eunt dunt. ki chaunte akka. har il plurent a deu
solu lai nature. A la secunde fer il dist akka. tuis ki
furent apres le diluue ki uelquert solu lai nature. P
furent. renome pur elre seigneur. Nul samit ben ke en

a regne. a ioum. e a leu. e donum glorie a lui pur co
ke laf noies del anel uindunt. e la el puse le aparila
e li est done. e li est done. ke ole se kocuere de blaunche
seie respleschaint. Blaunche seie sunt les droiture
autes del sens. Et dist a mai. Eschus. Vient la d'auant ki fut
apels al foper des uoies del anel. Et dist. Qel fut les poles deu uel
nouel testamant est. Cunt d'us. pur co ke le nouel est cumeu en le uel. si il fat entendu est p'raunant. Il chaun
reit alla pur co ke il gardient les comandement de la lai. P'le trone sunt signifier les p'p'et. pur co ke il furent le sege
deu. e il ordina les iugement. pais. La graunt busine signefie est. La uoie de la busine le p'chement del ewangile
P' la uoie de murel. ewel. la multauidne de gentz a regner. Et sunt entendus. P' la uoie de g'us. tonant. les elus ki
sunt aucte en la fin del monde. Eschus en deu e a leu. pur co ke la misericorde nostre fetre a iouit seint eglise a
lai en asputa aspute. Et ke il sent un. Seint eglise ke est la epuse al anel se aoma de diu et uel. Le maner des
elus est ore. Kaunt il fut pus des maundel del ewangile en seint eglise. a quel maner sunt alis bons e mauus. le foper
des elus sera idunt. Kaunt il serunt en la uoie p'durable en la beunte celeste apres la resurreccun. uel bons serunt
soulement.



io chei deuant les pes del aungle ke io le aoma
le. e il dist a mai. Vint ne le fere. Io fu un seint
e seint eglise ke est la epuse al anel se aoma de diu et uel.
Aore deu. Le seint eglise ke est la epuse al anel se aoma de diu et uel.

a raunsum del sanc nostre signur ihu est dona
al laus. ke il fustent fet les fiz deu e compaignun al aung
gels. Pur co dunt aungle estre aore de homme ki a
ur homme deu desus lai. Pur la qut chose il se dist
seint eglise seint iohan e seint eglise al aung leaus. Q'ce
ne chose est les pes de uel testamant aue u le spirit
de profete. ki auant disient le auentement crist
e la passun e resurreccun. Dunt il sunt apeles p'ph
et. Ki ki un kel portez testamant a crist. il ad spirit
de profete.



io u le cel ouert. e uer un blaunche cheual. e cel ki
fut sur lui il est apele leaus e uer. e il uer est

ar le cel est entendu seint eglise. P' le blank che
ual la humanite ke le fiz deu prist sur le quel

batter od deureure. Pas ois esteent cum flauinde de fu.
e il auert e syn chet munt dia demel. e il auert nun d
ent kemil ne konist for lu. e il ehter ucthi deume nel
ture arois de sanc. e sunnun ehter apde la parole deu.
e les ohter ki sunt en le cel le fivoutre sur blanki cheua
us. uehtus de blancher nate seie. e de la buche issiune
ague eptre ke il ferat la gent de lu. e il le gouerna en
noige de fer. e il foute le prestur del un del ur de deu
enpinaunt e il a en la uehter en la quise ehter. Ba
de reis. e seigneur del seignuraunt.

gendre. Mes la nature del dz deu ne est pas tele. Kar ausi cu le pe est saunt cum emment. issi est le fiz saunt cum en
ement. meise nul ne poum pas entether emment co setz heptuauit n'ozum enagenium en uerite le fiz owa
punct chofet e ensemble pduable al pr. De ceste la generacum li pphre pole dufauit. Ki i kumera la generacum.
P la nature nul poum entendre le cos crist. p le sanc uos pethel. pur queus il mozt. u la mozt ke il fuffa pur nul.
P les gues de sanc. ki sunt l'uz ohter sur la uehter. les martir sunt signefiez. P le cel seinte eglise. p les hohter ki sunt uen
fiwere est. les seint ki sunt a nate en la fin del monde. e cumbratit a cume auert est. P les cheuaus les cos. p les seint
les cheuaus. les almes est entendu. Par la quise la humante ke il prist est entendu. P la buche il poum entendre les
pethour ki sunt auert en la fin del monde. P la eptre deume eptre. P la uerge de fer. le ewangile. P le prestur u pape
parole de la passum nostre seigneur est signefie la croiz du crist. Mes le prestur signefie en le lui de pome u les mauuies
ferunt de bont.



ioi un aungele astant en le solail. e il cria od
grauit uos dufauit a tuz les oiseauz ke uolent
p m le cel. Venez siunt a soubler al gin soper de deu
Ke nul maine les char de reis. e les char de baillif. e
les char de fous e les char de cheua. e les char de se
aunt en eus. e les char de tuz les haunt. e les seifs. e
des puz. e des graunz. E ioi la beste. e les reis de la
terre. e l'uz ohter ensembel a fere bataille. od celu ki setz
en le cheua. e od sun host.
est aungele signefie les precheurs. ki sunt auert
en la fin del monde. ki sunt p les cheuaus n' un poi
deuant signefie. P le solail n' deume entendre
est. Li aungele ehter en le solail. pur co ke les seint
precheurs serunt si amferm en crist. ki il ne pisset
ehter arait de la fa par nule portecumun. P les oiseauz.
tuz les seint ki sunt auert en cel tens sunt signefiez.
Li uolent p le cel. pur co ke il mist en terre habiterunt

en celestis pgenie. E p le cel nul poum entendre sem
te eglise. Les seint uolent p le cel. pur co ke il auant. i
deus des. co est deus comuandement de charre. uolent
p ur. metaunt a akent mifericorde. e repelaunt a
keunt de lur mauuies. Qent ki sunt signefiez p les
reis. e p le pnt. e. e les haunt. e les seifs. e p les ament.
maunt tuz sunt entendu. p les cheuaus e p les munt
unt. co est a sauer les pntes de la terre. e les poeple. ki
sunt suer a eus. Le soper de deu. quel auert chose est co for
le deuen wast des mauuies. Les deureaus mange
runt les char des mauuies. kar il reuerunt la uen
launce des maus ke il l'ur une fer. E pur co ke les de
tureaus uauant les pntes des mauuies se eleterunt.
si cum li sauntist dist. Li deureaus se el letera kar
il auert uen la uenante des mauuies. il laura
sas maunt en le saut des pecheurs.



la beste est prise eod lu le faul pphete ki fist sig
nif deuant lu. p les queis il traieus ki refu
rent le merk de la best. e ki acortent le ymagin de lu
et ces deus fuit mis enle estauk de fu ardaunt de
fuer. e les autres sunt ocis en le espee del seunt sur le
deual. ki issent de la buche. e eul les oisauls sunt ala
niet de lur char.

La beste sera pie e le faul pphete de lu. kaunt cele
chose sera pemy. ke li apostle seunt poul dist. Ki nostre
seigneur ihu crist era? p le espiit de la buche. e destrue
ra p la uisitation de la uenue. Auncest e li faul pphete

fut mis enle estauk de fu. cost eul mis en lur
maue duntur en lu veske a la fin de lur vie.
Et ke il dist ke les autres sunt ocis en le espee del se
aunt sur le cheval. jesse cristusun il mist pur con
fusiun. Kar les seunt le eprise de queis est entendu p
la espee. gaberunt les deuseus kaunt auncet sera
criste. pur coke il gderent le tresnel homme e le plus
maueit de eul gent eul deu vent mozel. ki il la
uerit eul crist p tresmaueit mozt. Et les oisauls ser
ont asauls de lur char. pur coke eul les eulz se eloi
runt mur. de la mort auncet. pur coke la misentorde
de deu lur ad eluere de li tresmaueit enemi.



io un aungle deuant del cel auant la
des de abisme e une graunt cheue en la main.
e il prest le diagun le auncien serpent ki est le diable
e satanas e le ba p mil aunc. e le mist en abisme eul

Et aungle signifie crist. Sun duntur del cel
est la incarnation. Il ad la des de abisme to
est de enfer. pur coke il garr eul ke il uort de la en
vie. e il soffre eul ke il uort cheu duntur auncet

clost e anse la suu lu. ke il ne nait mes la gent. tel
ke arcaunt ke mil auz seient finis. Et a pres i cel cho-
sel il li koutent estre desleze p un puer tel

en la dampnatiun de lu. P la cheue la graunt po-
estre est figurie. Crist prut le auz en serpen. ki
est apde diable e sathanas. kaurit il destruit la enu-
re p la mort. Nul desu en entendre p mil auz tel le

rent de la uerue ihu crist trefe a la fin del monde. Il ha le diable ne nre plent corporent mes p lent de la gnt
poestre. Nul poum curcudre en tres manent le her del diable. co est ke il est lie en abisme p la uerue de deul erit
pustant. trefe al cens establie. Il ke il ser lie en les queent des mauves. p les queent des quent abime poer estre eren
du. e for des dos queent as elus. Il ke il ser tenu e desleue ausi ei des hies ke il ne puse tempore ne deuenir les
eluz. p la gent. les queent il nest pas suffire deuenir les eluz. sunt solent eren dur. Ne puer tel est le tel auz tel.



io in seget e si sistent sur eul. elur est donc iugment.
e les almes des auver pur le resurreiue ihu. e pur
la parole deu. e ke ne aozent la beste ne le imagine de
la uerueiue siun merke. en lur fust u en lur main. e
il uelquere e regnerent od crist mil auz. Et auz
des moit ne uelquere trefe a naur ke mil auz se
ient finis. Cest est la premiere resurreiue. Benur fut
kaurit part en la premiere resurreiue. la seunde moe
ne auz pas pouste en eul. mes il seunt les prestres
deu crist. e le regnerent od crist mil auz.

ur co ke mil auz auzur dit p quel otre la ma-
seruice deu gard las elus de lur enen. il liuee ke
la glorie ser desleze a la quele lur almes sunt auent chel
kaurit. P les seget le pas celestre. p les saunt les almes
des finis sunt figurie. P le iugment poum entendre
les muades ke sunt ser a lur sepulce. P les almes des au-
ver poi entendre les martirs ki sunt tuves en diuers rent.
P eul ki ne aozent pas la beste ne le imagine de lu. io
quid estre erendur eul ki fut a uer de auzent. P mil
auz est erendur le rent del ascensiu ihu est trefe a la
fin del monde. en quel rent les almes des eluz sunt les

coz se chosent en le tel. Tur les eluz sunt les membres de. est un membre se chosent. tur les auz se chosent od lu.
La iote des rent ke uiderent a despres sera la iote a eul ki sunt a uer en la fin del monde. pur co ke il seunt un
coz. Cest est la premiere resurreiue. Le rent de la passiu ihu crist trefe a la fin del monde. Auz est la premiere moe
des mauves. kaurit il despresent eul uer e sunt plingel en enfer. La seunde moe est la derrene dampnatiun en
coz en alme. Les auz tel sont les reproues ne uelquere pas mes il fut plingel en enfer. P le nun de prestres sunt
erendur eul elus u pur co ke il fut les membres del son ren pte. u pur co ke il se auz a deu par boues deuenir



E kaurt nul auz: serrunt finit. lathana ferra dehe de la charre. e il istera. e traua la gent ke sunt sur les qre aungles de la terre. gog emagog e il les quillera en barade. le nombre des queus est si graude de la mer. Qilmu rereit sur la hautesse de la terre. e il auromeront les herberges des seint. e la terre a mer. A lu decendu de deu del ciel. e les deuora. e le diable ki les traie et iere enle etant de fue e de fustre. u la beste e le faul pphete serrunt armentez de uir e de nure en seide des secler.

diabie docuena teus legement p auromerit. Il les quillera en barade pur co ke il les armeta a puris et sainte eglise. I. herberges des seint e la terre amier signifier sainte eglise. la quele il purifierunt od uir lur forte. Que istera del cel pur co ke kaurt signier nostre uerita al iugement. lu uerda deuair lu ki de vastera la compaignie des mau uis e le monde. si ci dau dist en le nonauntine sifre saume. Lu ira deuair lu. e enflaumbra eumum saf tue nus. A li diabie est iere en le estauk de fue e de fustre. No sera iduue penpli kaurt nostre signier dirra. Alet il ma les en le fu p durable. ki est apante au diabie e a saf aungles. A il serrunt armentez de uir e de nure en seide de secler. De quel timent la misericorde nostre recharit. nus digne deliurer. ki uir eugne od le pe e od le saint esprit en seide de secler.

C o ke il apele abisme deuair. il apele u charre. Leher del diabie. io quid etre entendi solum la lecter. io est ke il serr tenu luez en akeun lu de abisme. uste. al tens desun deliurer. flumit auromerit p la cristianite apse. les gent ke sunt current de deuz les qre current del monde. mes il dactura sole ment teus ki sunt apeler gog. emagog. e puruamur. Gog est uir pte rouert. p ki sifre signifier teus ki ke ueront lur. mauuist en lur quous e serrunt uer dacturaus de la gent. Oagog ki est uir pte deliurer signifier teus. ki se demoustrerunt estre mauuist a tuz. I.



Eio u une graunt tene blanche. e un seant
sur lu de le esgard de ki la terre ele cel se en sui
e huer est nome de euf. Eio u une graunt e pur
astaus en le esgard del tene. e lueref sunt ouer.
Eun autre lueref est ouer ki est de ue. e les mozt
ingel de cel chosef ne estent elus en les lueref sol
tur oueraunt. E la mer dona les mozt ki estent en lu
E mozt e euf donent les mozt ki estent en euf. e
il est ingel de chosef solun tur ouer. e en euf e mozt
sunt en le euf de fu. Qst est la seunde mozt e
raunt de fu. E celu ki ne est pas tene elus en le lueref
de ue. il est en le euf de fu. Eio u le cel nouel
e la tene nouel. Kar le premier cel e la premier tene
re sen ala. e la mer ne est la.

un deu. e augment une foi cretence. e sunt liez de un liens de charite. Les mozt des lueref ouer huer les fez del tene
ue. serunt fer apert. P le lueref de une poum entendre. la predication de deu teur puaunt. La mer en est lu sig
nific baptême. La mer rendra sa mozt pur co ke le tene del seint baptême e la grace del seint euf. Leueref tur les
elus nel e saunt. reche en le esgard de tur creatur. P la mozt les tene des mauues. p euf les alus de euf. M or e en
fer. nuf en le euf de fu. io est les alus od les tene. P le cel poum entendre les alus del seint. e pla ter tur tene. so
uere p la mer sunt entendre les mauues. La mer ne sera mel. pur co ke tene la multitude des mauues od tur decia
unat sera debort en euf.



Eio iohan u la seinte cite de ierusalem nouele de
ten dant del cel aparle de deu ausi cum epuse
aune de sun barun. Eio u une graunt uof del tene
ne dufant. Verz le tabernacle de deu est od houmel
e il men dera od euf. e il serunt sun pople. e deume
mel od euf. sera tur deu. e il rendra une lerne delur
ous. e mozt ne sera mel. ne plur ne en. ne dolur ne ser
ra mel. pur co ke les premieres choses sunt auz. E
ki ser en le tene duf. Verz ke io sai tene choses noue
les. E il dist a mai serunt. pur co ke ces paroles sunt
uereus. E il dist a mai. Il est fer. Io fu. A. r
es. comement. e fin. Io dural a telu ki ad tene de
la furaune del eue de ue saunt deserte. Ki auer uen
en lauer en possesun tel choses. e io li sera deu en
me sera fir. A detent as poum e as mesuraunt e as al

Ea cite de ierusalem. est seinte eglise fere de ruz duf
ruraunt. la quele decendra del cel od nostre se
ignur al ugonent. e la quele est aune od diueref
uermes. ke ole pleser a sun creatur. ki est sun euf.
La cite e le tabernacle en cest lu est apele seinte eglise.
Deu rendra tene lerne del ouf del seint pur co ke nule
cite chose ne putra auer al seint. Mozt ne sera mel.
kar tur les dreueus serunt neit moztus. ne en au
tar meue. ka ren mauer pur que chose il bouegner
ier. Dolur est de tene. e dolur est de penier. les queus sunt
si alates misable. ke h uuf ne est pas lauz li aune. les
queus dolur ne serunt mel. Les premieres choses sen
alerit od le seint. P la furaune del eue de ue deu
entendre la uoie del pas celeste. Ki auer uen co
est le diable e les mef de la char. il auerit tel choses.

Il ad bone pour de ki la saunestre dist. L'iceint pour
de nostre seigneur pmeint en feste de feste. Qualest pour
sunt. D'unt male pour d'unt. Akunt sūt at queit
deut a donc science des les temporeles. ki sūt nist auge
ment ki uient akunt estre trauaile a tost de pusaunt.

e pl' d'auent le cors des hommes. ke de deu. e il purent aider a ceul plus ap'le. e decheuer de pul. e en ressaure solement
 ceul innocent chier en grant damage. e acceins donnee moienus iugement pur pour des hommes. e pur par ist. ceste
 pur et male. On traicunt n'ennie guif e paent solement. ni content hune ceent pas a la detruire de deu. Pl' est
 iugel poum encheire. ceul ki suire si sent hune. ke il ne pur pour de hune fer chuncque chose deuaunt gent.
 hommed. il apele ceul ki tiennent hommed. e ceul ki pout hune en lur quors. Chuncq manerz fuit de fornicatiun.
 En tunc ist manerz ke hune fer la desir de lur char sans la femme espuse: to est apele fornicatiun. Et il ad forni
 catiun de pensee. Venimant fuit ceul ki tiennent la gent puen. e ceul ki temet delecto entre hure. Idolatre fuit ceul
 ki auient ydol. e ist auent ausi. Mensungel fuit acceins ki suire n'ennie chose deus perche. Du manent fuit ceul
 q'daunce e p'pauceure. ene un p'malice. il ne dist pas de ceul mensungel. Hurel mensungel fuit ki suist mozteus. Si est
 mensungel de delectance. e de blasfemie. ki uenent de hane. e de enue. e de auarice. e de uenue gloire. A sabte berle
 ioh' an dist deus et uerte. Enste et ne et si auarice a uerte et mensungel. Dunc la p'ue del menent sera en cest
 raunk de fu e de fure. Dunc la melle corde de deu n'ist garde p'a p'ue. ki uir en regne en felle de felle amen.



Eun de les aunges auant les folles plains des
 ter decemz plains une e par la od ma disaunt.
 Vent io r mustrer la femme espuse del aigne. Qu
 me pnt en espuir en une graunt muntaine e haut
 e il me mustra la sente tur de ierlm demdaunt del
 cel de deu auant la darte deu. La lumere estot sem
 blable a pere pntise. ausi cum la pere de iaspe e ch
 cristall. e ole auter un mur graunt e haut. auant
 ditz portel. e en les portel ditz angles. e nunt e ch
 ke sunt les nunt del ditz e lignel del fuz de israh. Del ou
 ent tres portel. Del north tres portel. Del su tres por
 tel. Del ouidit tres portel. e le mur auter ditz
 fundament. e en ciz ditz les nunt del ditz apotles.
 e del aigne. e delu ki par la od mai auer une me
 sure de un rosel oune ke il mesura la cite. e les portel
 de lu e le mur. e la cite estot mur en quatreurs. la
 lungur estot aurtant cum la laur. e il mesura la
 cite del rosel. p ditz mur e ch ditz. La lungur e la hau
 tece e la laur. sunt uies. e il mesura les murs de lu
 rent e graunt qre cum la mesure de boune la que
 re est e del aungel. e la cite del mur estot de
 pere de iaspe. a decemz la cite est de net oz sembla
 ble a uerite uerite. e le fundament del mur de la cite
 de chekeune pntise pe aune. e le premere funde
 ment estot iaspe. Le secund laphur. Le terz calce
 donie. Le qre smaragde. Le quint sardonie. Le
 sixte sardie. Le seime eusolite. Le vime berille. Le
 nouime topate. Le dume iustopassus. Le vazine
 iacinte. Le duzime amantite. e les duze portel sunt
 duze margarites par chekeune porte. e chekeune
 porte estot de une margarine. e la mur e de la ci
 te estot de net oz ausi cum uerite mesresplendissant.
 e io ne ui pour de temple en lu. kar nostre seigneur
 deu nrepsaunt est le temple de lu e le aigne. e la ci
 te uea mester de solail ne de lune. ke il luseit en lu.
 kar la darte de deu la lumera. e li aigne est la laum
 re de lu. e la gent urant en la lumere de lu. e les re
 is de la ree apozentur lur gloire e honur en lu. e les
 portel ne serrunt pas dos a lu pur. kar nre seira
 pas iohel. e il apozentur gloire e honur de gent en
 lu. ne nre entrera en lu akeune chose soue. e lesaunt
 abhominant em ensinge foz ceus ki sunt e ch
 en le lumere de uie del aigne. e il me mustra un flu
 me del rye de uie resplendissant ausi cum cristall.
 isant del sege de deu. e del aigne en mu la mur e de
 lu. e del un e le auter pnt del fluue un arbre de uie
 poraunt ditz fruz par chekeun e ch rendant
 sun fruz. e les folles del arbre a saunt de gent. e uer
 maudre chose ne sera mes. e le sege de deu e del aigne
 nel serrunt en lu. e lesauntz serrunt a lu. e il uer
 tuit la face de lu. e le mur de lu en lur fruz. e mur
 mes ne sera. e il ne auerunt mester de lumere de la
 uerite ne de solail. pur iohel nostre seigneur deu a
 lumera euf. e il regnerunt en seie del secl. e il dist
 a mai. e les portel sunt tresleus e uerit. e nostre
 seigneur deu del espuir del iohel. e uerit aune aungel
 mustrer a lesauntz que chotel kount e ch foz
 Ver io uerit ignem e. e uerit fuz ki gard les portel
 de la iohel e ch luere.

Eun sum p le aide de deu nunt a la sentir amsun.
 ki apert a tut cel ent ke est apert la generale re
 surrection. en la quele est desceit la gloire del secl.
 ki est figure sur la semblaunce de la cite de ierlm.
 La aungel signifie les precheurs ki seruit trefe ala
 fin del monde. Iohel uerit la semblaunce del secl.
 kar les seint pbeurs se asoient a demustre as laus
 cu graunt est la benure celeste. La quele est il apeler
 la espuse del aigne. e la seime pur ki ausi cum il
 ust descepi sun pe il pnt nostre humanite. Il desce
 pi la mere. pur co ke il enera le euf de la mere e le co
 ke il pnt de lu. il mist pur la eglise la quele il aumet
 si od sai. ke il ser chet e ole coe. La muntaine signi
 fic crist. Sur ceste muntaine est la mesun nostre seigneur.
 co est seint eglise funde. La cite de ierlm auer la dar
 te de deu en me la cite. La pere pntise nunt poum en
 rendre le pe. La iaspe le fuz. Le cristall le seint espuir.
 Le premere est seint nunt. pur co ke le pe est de saime
 uerit. Le secund e le terz sunt demustre p nunt. pur
 co ke le fuz del pere. e le seint espuir est del un e del
 auter. La pe pntise poum entendre esparance.
 p la iaspe fa. p le cristall. channe. p le mur est crist
 enendu od uer. les membres. p les duze portel les duze
 apotles e ch a pnt est signifie. Les duze angles sig
 nifient les autres precheurs. p les nunt del duze lig
 nes. poum entendre les pe del uer testament. p me
 mes les nunt il poum entendre le neu testament. A
 auer chekeune uerite del monde il dist sai auer neu
 tres portel. ke il demustre ke nul ne poe entrer en
 seint eglise. si par la confession de la cite seint
 p les qre aunges le apse del ewangile ki est en eglise
 luere. por estre enendu. Un fundament est. co est crist.
 de lu uer les autres fundement sunt cum nunt. Por
 sauer est seint enendu. La aungel ki pla od seint
 iohel signifie ist. ki mesura la cite e les portel delu
 e le mur. kaunt il rendat le loer a chekeun sobi
 la cite de lur deures. p la qreure de la cite pntise
 est signifie. Chose qre ad se comere. del queis les q
 ur regardeur le tel. e les qre la cite. Les qre comere sig
 nifient les qre ewangiles. ki sunt dubles. pur co ke
 il baient amite de deu. e de proime aspetaument.
 p la lungur. la iohel pntise. p la laur channe est
 signifie. La lungur est ausi fuz cum la laur. pur co
 ke taunt cum chekeun auer est greigneur en chan
 ne. taunt sera il greigneur en iohel. ad euf la signi
 ficatun uer les duze sta ditz ke les duze portel. p
 la lungur pou entendre fa. p la laur. esparance.
 p la hautesse channe. p les murs ki sunt fer de men
 ditz portel. le auer multitudine del secl est signifie.
 p la uerite de la iaspe est signifie fa. p la iaspe les
 simples ki ne sunt pas pnt. p le net uer ke est plus
 der de nul metal. les aunges sunt signifie les queis
 nul peche ne fozla uerite. Le premere fundement
 est iaspe. La iaspe est uerite. e signifie les seint
 les ki se desment de uerite. les queis mes ke lur uer
 ditz seint enofuri un poi del seclerel seclant. co
 est lur fa. il ne reser pas rechaer lur peche del au
 monet. e del autres oeuers de misericorde. Le secund

[illegible]

De la nature de cristal.

[illegible]

ne de cest liure. si akeun met a tel chose. deu met
sur lu tel place d'ecrit en cest liure. Et si akeun en
ameneit del parole del liure de cest pphete. deu
voudra sa grace del liure deue e de la sainte eide
cel chose ki sunt escrit en cest liure. dit celu ki porrez
asinoie de cel chose. Lo uenk tost adreces. am.
Ventez nostre seigneur ihu. La grace de nostre seigneur
ihu crist soit od uis tresus. ags.

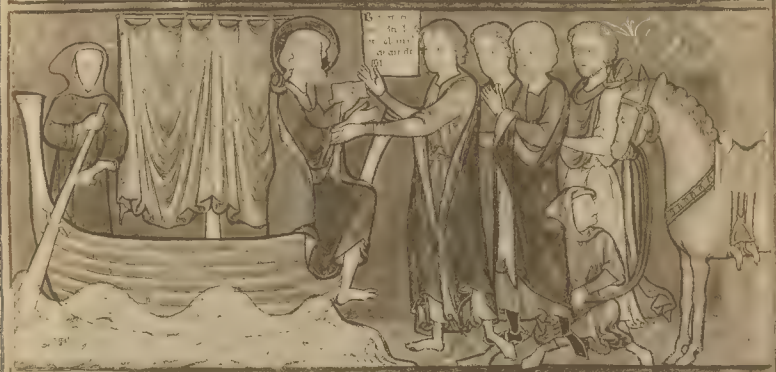
sez pur co ke deus communiceit de sainte eglise od uis:
li sunt demustrez. Le despit est asceder a uis: del que
uote ue est pas enuendue. Li est dit a saint iohan. ke d
ne enleat pas las poles de cest liure. co est ke il ne mut
sast les oisures en resair. le quel comandement il p
empli en pchaunt. Celu ki n'ust: n'ust unkeore. il ne
dist pas co en comandant: met en manifestant. kar
isti dient les mistes al despit li sunt uis. ne l'ist pas.
e cest enuendur ke l'ur miste le dit en manifestant si ci

mentent a l'ur. Crist ad le loier de las scriant od lai. De lu uent tute la bunte del saint e tute tur gloie itera de
lu en le vent aueit. P les choses en cest liur n'ont enuendur nos almes. Et pur co ke n'ust pchaunt souent il koute
n'el launt en oiaunt. e ieunant en donant aumone. P le arbre de uie il pouit auendre sauer.
Li est sent uir poudre en le arbre de uie co est en sauer pur co ki uent ki uent sauer il fust p'ausant a auer uis. e temp
tation del diable. e a p'ere bon d'outraime. Tost enuendur pla porte en la cite. co est p'ele porte ke est ist. P le arbre de
ue est ist signifie de ki si ci de une racine n'ust sans liure. P la porte n'ust pouit enuendur la misericorde e la d'bonar
te de deu. ceste porte sera ouerte al d'rauant. e ole sera dote al n'ent d'rauant. P les chens il pouit enuendur les fa
ut p'cheurs. Tur les p'cheurs serent debout idunc de cede uenue. ki moient sanz repenraunt. Crist est la racine de
dau. pur co ke dau est ie de lu si ci autre jourmet. Il est le fiz dau. pur co ke il uent de la lignee solum la char.
Crist est estale mannele. la quele est ap'le l'usier. kar est aluma tur le monde p sa uisance. Et le dyus. e la dyule
co est ist e sainte eglise enuendur les hommes chekeun uir p despit et p p'cheurs a reuenir les p'ducibles lo'ers.
Cest oient ki sainte deune d'empore. e cest ke seient beus p'ur il pouit estre sauuez dunt en amonestaunt a r
autres od eus. Ki ad fust ap'le la u' p'ducible il koutent ke il uaigne p'auue de bonis ouerel. Nus deun enuend
d'ue la malisun ne nu estre done al p'p'oscur. mel al heretel. li p'p'oscur rem ne i auer ne rem ni amoneste mel il
fer ap'le les oisures de le d'ouue en d'p'onaunt. u il demustre moie u d'p'p'oscur enuendur. Iohan requert. uenez
nostre seigneur ihu. Et nus deu requert sa uenue en n'ust manifest. Nus requert sa uenue en le oisun dominele
saunt n'ust d'um. un regne auene. c'le c'nt ap'le la resurrexun. en le quel tur les sent serent glouier. Nus g'isi
en p'che e boloinable chose est a n'ust. ke n'ust p'um sa uenue. en repenraunt. e p'loiaunt en oiaunt. en f'launt ab
stinene. en donant aumone. ke il repert a n'ust en donant sa misericorde. Nus sumi n'ust en le oisun de ignoraunt
te. dunt il est a d'ep' ke il uaigne e alumer nos quens. de la lumere de sun sauer. Nus sumi g'entz del enemis n'ust
ueables dunt deu est a requert ke il uaigne. e il defende p'la n'et ueable p'onte. Nus suffrunt enemis ueables dunt il
est a requert ke il a d'ont suffraunt e patiente en adu'it. ke il ne sumpas uenue de mal. mel ke il uenkaunt
mal en ben. H'ent enemis sunt de deus e n'ust plus mauue del quens n'ust sumi g'entz sanz nul entel. co sunt
auante e glouie. eleherie. enue ue. e haunge. orgoul e uene gloie pour de pensae despit de prome. blaffant
e auer n'ust les que est lung est a d'unt. Cest sunt tresmauent enemis ki uent de n'ust m'ent e demoraunt od il
en g'entz n'ust. il uent n'ust nombreables d'art de male pensae. p'le quens il n'ust plaier asiduenent. Les
enemis dehors ne present en n'ust manere la cite de nostre quon si les enemis de deus ne s'ent. Requert ihu
ke il uaigne. e il e'aigne en n'ust i tel tresgraunt enemis del tur en tur. ke si ceus ne seient estent il ne pouit
estre saufs. Et la grace nostre seigneur ihu est soit od uis. e il d'ont les ames del uertuel p'le quens il g'entz od lu
d'ustre e d'aneur. saunt defenduz del enemis foreins e de ceus de deus. ke il d'el'unt estre p'ement de la t're p'du
table. ki n'ust e regne od le pe e od le seint espiert en seide de seide. am. j.

ci comment les rois eurent le empereur. e ce ne uolent auer stable de kaur ke il est abli.



ci comment saint iohan reueit de issil apres la mort donuieu. e cu le poeple uent a tuer lu.



ci comment l'em porte d'auant pur entrer. e cu saint iohan la resure p la fere des docu





ci cum saint iohan turna les uerget en oz. e les uiles peres en peres preuises.



ci cum saint iohan refusez tres mores le fiz de une uerue ki blasme les iuementz



ci cum saint iohan dist co ke il deuenit fere pur lur trespass.



ci cum saint iohan cunforte les iueneus. e cū il reportet les uerges al bois.



ci cum le temple od tut les ydles chei par la pitre saint iohan.



ci cū saint iohan arisune aristodime. e cū aristodime demaunde deus



dampne del mestre de la cite a beuere le uinum deuant saint iohan.

et tū sent iohan bap. le uenir. e ai aristodime met la cote sent iohan sur le enuement.



et cum sent iohan dist a aristodime cal mestre de la cite co ke il deuient fere. e komer il se



bap. i

et cū sent iohan baut a la cufke un iuuentel a garder. e cū le cufke enseig



net le iuuentel. e cum il le baptize.

ci cum saint iohan demande le iuuenel. e cum il est al bors od larins.



ci cum le iuuenel senfut. e cum saint iohan point apres si le apele doucement.



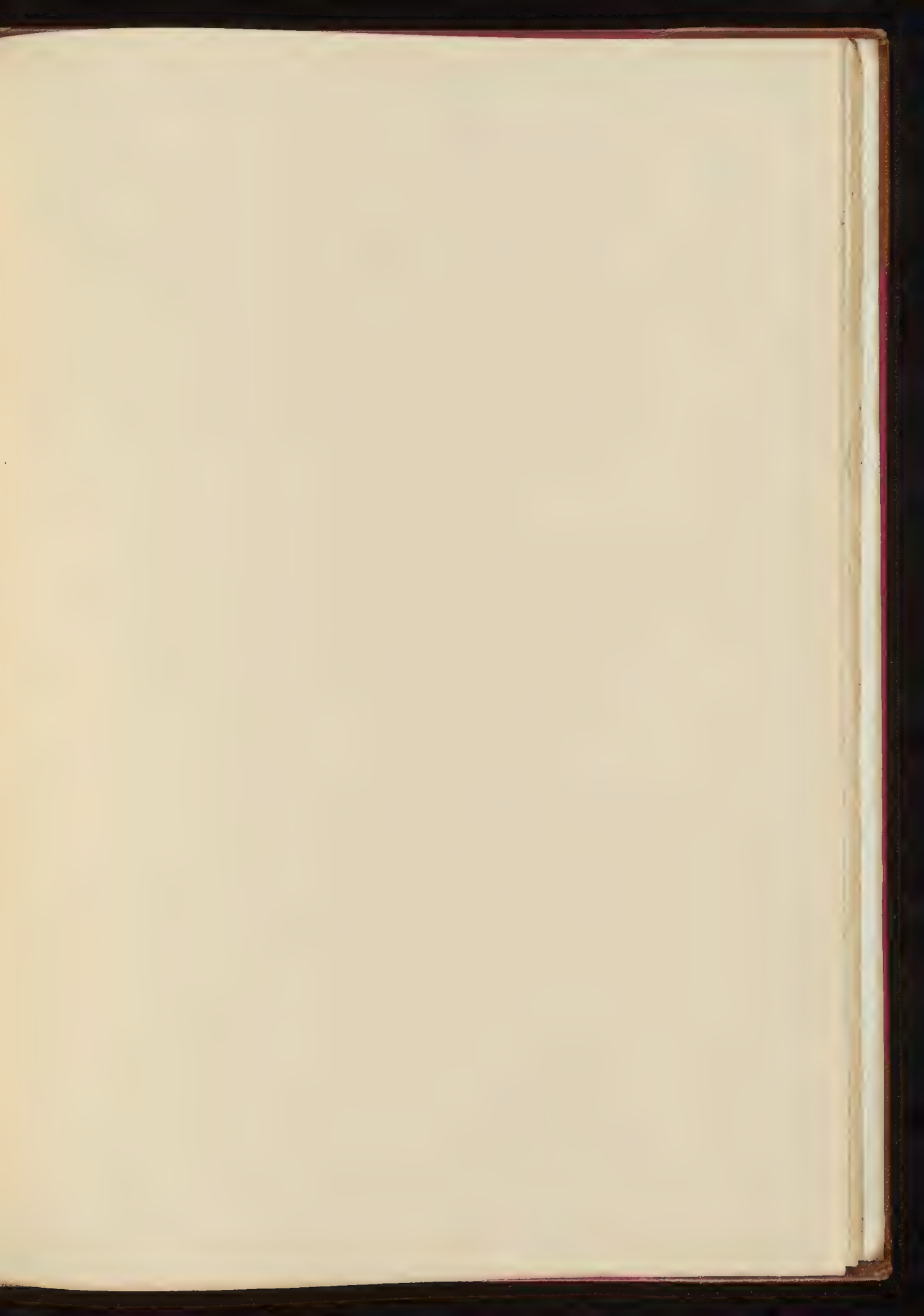
ci cum saint iohan baïse la destre del iuuenel. e cum il le baptize. e cum il le rene



ne al eglise dunt il fu issi.







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